TROLLS
KINGDOM

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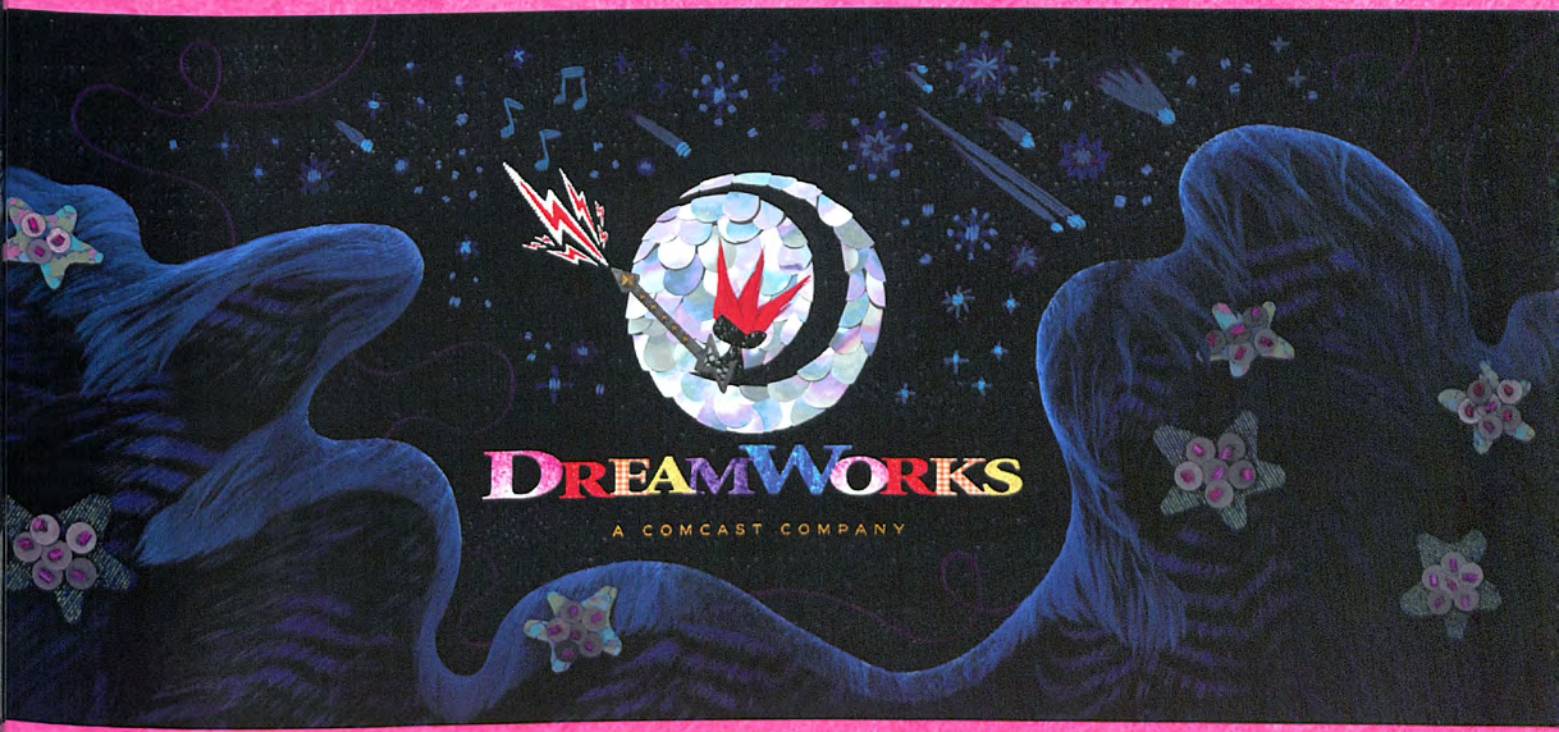
DREAMWORKS
A COMCAST COMPANY

THE ART OF

DREAMWORKS

TROLLS WORLD TOUR

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CAMERON + COMPANY

Petaluma, California

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1: *Stephen Wood* • 2: *Alexandre Puvilland*

FOREWORD BY WALT DOHRN

During the production of *Trolls*, producer Gina Shay and I thought if the film were a success, we wanted to make another one with the idea that there were tribes based on different genres of music. Co-director David P. Smith—who I went to school with and roomed with years ago—is a musician, and we both fell in love with music as a lifestyle. When we told him that the second chapter would be a movie *all* about music, he was all in.

Not only do we love *Trolls World Tour* as artists and big kids ourselves, but it's also a way to stand out in the marketplace when so much looks the same. We're always thinking about the audience—making it charming, weird, safe, and relatable for them.

The biggest stigma with this universe is correcting that we aren't making "kids' movies." Yes, we make them for kids, but we also make them for everyone. The idea of appealing to all audiences—with our style of humor and the clarity of the storytelling—was an enormous challenge.

We wanted this film to be bonkers, and Dave has that sensibility. I've been at DreamWorks for a long time, so I have become a bit more trained in clarity and "classic" storytelling. It was fantastic to have Dave remind us of that wilder side. We've always said that the humor we share in the hallways of the studio has gotten into this movie. *Trolls World Tour* is insane, and it represents that playful feeling you have when no one is listening.

Because this was such a big production with so many departments, we thought about dividing it up. But in the end, we decided we were better as the two-headed monster. We went to every meeting together, constantly looked at each other to see if the choice we were making was the right one. If we agreed, we moved forward. The movie is honest and interesting because of Dave's presence.

With this film, and throughout our history, there has been implicit trust. We care about the audience and aren't making these jokes in a vacuum. First, it's what we think is funny; it's so validating that they get our weird jokes. When Mr. Dinkles dies and goes to heaven, that was a Dave idea that he thumbnailed on napkins. When he wakes up—and is miserable about that happening—we see how the joke is so specific to our sensibilities, but the audience embraces the odd humor.

Gina fostered an environment where each voice matters. We opened the whole thing up to notes, and every single person on the crew gave feedback that made this look beautiful and out of bounds. Gina created an open discussion about the movie, and we carried that through her inspiration. What admirable human beings both she and co-producer Kelly Cooney Cilella are, and how supportive, mindful, inspiring, and caring they remind us to be.

Not only was *Trolls World Tour* wildly challenging to make, it was a hard movie to cast. Because it's a musical, our actors had to sing, and sing well. Because it's a comedy, they had to be funny. And because they had to deliver such conviction in the lines, they *really* had to act. We spent half of our last three years in a recording booth with the cast and characters, and we learned so much from them all.

No one could wrap our thoughts better than Dave, the Mr. Dinkles to my Biggie. In his inimitable words: "The moment is the film. I can't fathom after every screening that it's been that. Not only in its tone, comedy, and look, but the message about social responsibility is so important. Walt and I are such music fans, so I can't believe we made a movie about music. It's too much for my brain."

—WALT DOHRN, DIRECTOR

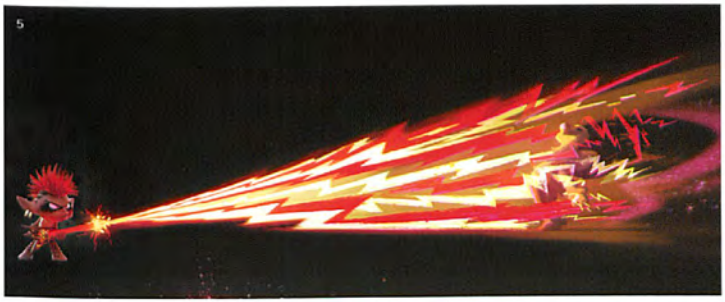
WELCOME TO TROLLS WORLD TOUR

Anna Kendrick and Justin Timberlake return in *Trolls World Tour*, an all-star sequel to DreamWorks Animation's 2016 musical hit, *Trolls*. In an adventure that will take them well beyond what they've known before, Poppy (Kendrick) and Branch (Timberlake) discover that they are but one of six different Trolls tribes scattered over six different lands and devoted to six different kinds of music: Funk, Country, Techno, Classical, Pop, and Rock. Their world is about to get a lot bigger and a whole lot louder.

A member of hard-rock royalty, Queen Barb (Rachel Bloom), aided by her father, King Thrash (Ozzy Osbourne), wants to destroy all other kinds of music to let Rock reign supreme. With the fate of the world at stake, Poppy and Branch, along with their friends—Biggie (James Corden), Chenille (Caroline Hjelt), Satin (Aino Jawo), Cooper (Ron Funches), and Guy Diamond (Kunal Nayyar)—set out to visit all the other lands to unify the Trolls in harmony against Barb, who's looking to upstage them all.

Cast as members of the different musical tribes is one of the largest and most acclaimed groups of musical talent ever assembled for an animated film. From the land of Funk are Mary J. Blige, George Clinton, and Anderson .Paak. Representing Country is Kelly Clarkson as Delta Dawn, with Sam Rockwell as Hickory and Flula Borg as Dickory. J Balvin brings Reggaetón, while Ester Dean adds to the Pop tribe. Anthony Ramos brings the beat in Techno, and Jamie Dornan covers Smooth Jazz. World-renowned conductor and violinist Gustavo Dudamel appears as Trollzart and Charlyne Yi as Pennywhistle from the land of Classical. And Kenan Thompson raps as a newborn Pop Troll named Tiny Diamond.

1: Character Design: Timothy Lamb; Modeling (in no particular order): Charles Ellison, Juan Pablo Chen, Joshua "Koji" Tsukamoto, Brian Jefcoat, Kaleb Rice, Abraham Meneu Oset, Garrett Pond, Leticia TR Gillett, Haengsook Oh • 2: Avner Geller • 3. Peter Zaslav • 4: Alexandre Puvilland • 5 & 6: Ruben Perez



PERFECT
POP HITS!
MUSIC TO MAKE YOU TAP
YOUR TOES & WIGGLE YOUR BUTT
EXPRESS VIBES COMPANY

LONG WAY FROM POP HOME

1

Once upon a time, or so it's been passed down through the generations to Poppy and her kind, all Trolls lived in perfect harmony, and six strings on an unbreakable lyre bound their musical multiverse together.

The Pop Trolls, as well as the ones from the tribes of Country, Techno, Classical, Rock, and Funk, explored their wildly innovative music and lyrics and flexed creative muscles surrounding their belly jewels.

As each genre began to feel less heard by its peers and suffocated creatively, sounds grew weary and the musicians wary. In time, the ancestral keepers of each of the six Trolls tribes—as well as wandering members of Reggaetón, Hip-Hop, K-Pop, and even Smooth Jazz—scattered across the hinterlands. History belongs to and is told by the victors, and so the Pop Trolls' archival books recount our tale in this pop-washed way.

2

The Funk Trolls' tomes illustrate a story of very different appropriators, those who lifted sounds and presented the work of imaginative peers as their own creations . . .

When Rock grows tired of playing second fiddle to Pop and sets out on a quest for long-delayed world domination, the Pop Trolls' newly crowned Queen Poppy steps in to save the day. In the only way she knows how, Poppy begins her quest to unite the tribes once more—and show Barb the obvious error of her ways.

Driven by infectious optimism and a limited worldview, Poppy's sheltered existence has

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PREVIOUS SPREAD, LEFT: *Timothy Lamb* • PREVIOUS SPREAD, RIGHT: *Avner Geller* • 1 & 3: *Timothy Lamb* • 2: *Alexandre Puvilland*

made her naive to the complexity of the various tribal Trolls' grievances—historical ones she thinks can be fixed by simply hugging it out.

Poppy is joined on her quest to unite the tribes by none other than the "this-will-end-poorly" Branch, whose growing feelings for his singularly focused queen are getting harder to suppress by the day. Their stowaway Pop company includes cotton-candy addict Biggie and his inveterate companion, the brave-of-few-words Mr. Dinkles, who likewise worry that their regent has begun to lead them astray.

Now, the well-meaning Poppy must embrace the opportunity for growth she needs to be an effective (and fabulous) leader. Will she transform into a regal queen who hears others' signature sounds . . . or will she revert to the ways of her ancestral tribal past? Fearing that she's sugarcoated if she does and doomed if she doesn't, one young Troll will learn that the most valuable lesson is trusting your heart and opening up your ears.

1 & 3: *Peter Zaslav* • 2: *Kendal Cronkhite Shaindlin* • 4: *Avner Geller*

POPPY GETS SCHOOLED

The first *Trolls* movie unlocks the joy we feel from deep interpersonal connections in our community. If the movie had a thesis, it would be "tapping the source of happiness we possess inside and not fixating upon external quick fixes," reflects producer Gina Shay.

While in the first film, Poppy shows the giant Bergens the way to seek inner light, in the second movie, it is the new queen who finds herself the student. This chapter from director Walt Dohrn and co-director David P. Smith expands the franchise's core themes. It reaches far and wide to include all communities—those in a musical populace none of the Pop Trolls knew or even considered existed.

As Poppy discovers that every voice matters and that we all need to listen now more than ever, she gains a deeper understanding of her fellow Trolls and figures out how her tribe must live together in musical peace . . . with the rest of their Trolls World.

Discussing her desire to subvert audiences' expectations, Shay offers that her team aspired to expand the world of *Trolls*, especially in the lyrical and sonic landscape, so they created an entire map of lands based on musical genres.

"We didn't want to follow the same template," Shay says. "This movie is about all voices coming together to create a harmony. Everything comes from the story, or else it won't feel authentic. At that moment in time in *Trolls*, there was a song that made everyone happy. It physically made you dance and sing. On *Trolls World Tour*, it's about bringing everyone together."

For the actors who play Poppy and Branch, the challenges their characters face were ones never anticipated. When it came to Anna Kendrick, who has given such depth to her cherished character, Poppy's next act would be her most poignant. "Anna's so incredibly intelligent and thoughtful about the themes we explore and how that can be applied to Poppy," says Smith, "and not have that be embarrassing for anybody."

Dohrn worked closely with Kendrick and Justin Timberlake to evolve our two heroes, and he was thrilled that Timberlake agreed to expand his responsibilities. "Justin had his world tour as we were starting production," the director says, "but he's been in since the beginning—as we pitched him the story and talked about where songs could go. He was excited because he got to work in all these genres and with different artists."

Poppy and Branch are accompanied by several others in the Snack Pack. Dohrn describes why they were chosen for the trip: "Biggie and Mr. Dinkles were two of our favorites. We wanted to take several of our old characters on the journey, and because Biggie is so funny, he won the prize. It's not just Biggie and James Corden, who are awesome, it's Biggie's relationship with Mr. Dinkles. The audience calls Mr. Dinkles 'his companion.' They think about their own relationships with their pets." Hot on

1: Alexandre Puvilland • 2: Style Guide • 3: Character Design: Timothy Lamb; Modeler: Abraham Meneu Oset; Surfacer: Tsun-Hui Andrea Pun • 4: Avner Geller • 5: Alexandre Puvilland • 6: Kendal Cronkhite Shaindlin

TAPE
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BIGGIE

their Trolls-ish tails is Cooper, who—as the only four-legged member of the Pop tribe—is drawn to learn more about his people and the historical influences that put the beat in his heart. Brought aboard to help navigate this deeply personal journey was consultant Dr. Darnell Hunt, dean of social sciences at UCLA and renowned scholar of race, media, and culture. Hunt, the university's former chair of sociology and leader of its Ralph J. Bunche Center for African American Studies, is an expert on diversity and inclusion, and wanted to help the filmmakers puzzle through age-appropriate ways to explore complex themes.

Hunt appreciates that all is not as it seems when it comes to the origin of the Trolls. "I thought that was very provocative, and that the movie could say something important about the celebration of difference and the downside of misplaced righteousness and pride within a particular group—that could have the unintended consequence of marginalizing others," he says. "I felt that was a good age-appropriate lesson for youth and families."

The professor believes that the way we inoculate ourselves against the risks of delving into stereotypes is by always coming back to full humanity. "Poppy comes to the realization that she was full of herself and ignorant to the diversity and value of other people and cultures—almost a cultural imperialist," Dr. Hunt says. "Cooper, too, has his faults and his valuable attributes and contributions. You must balance those and make sympathetic characters—those who have wants, needs, and aren't just objects, but subjects. That allows you to explore their humanity and makes you much more likely to avoid the stereotype."

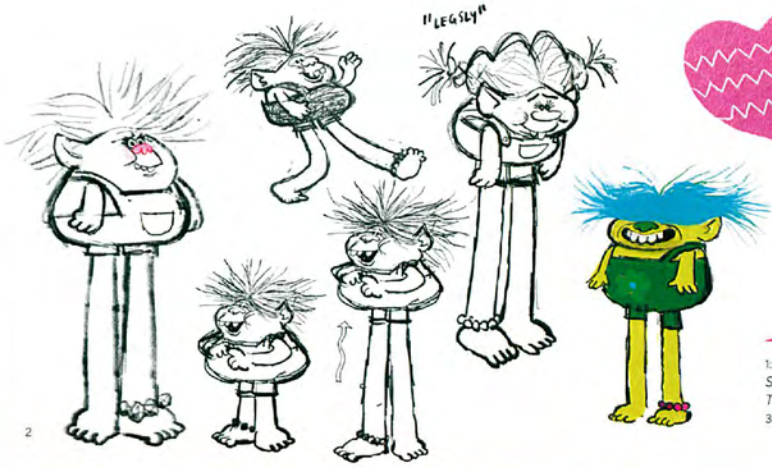
It was crucial to all involved to not simply give lip service to this narrative. "We worked so intensely on Cooper's journey," says Smith. "Cooper has a life of his own on the Netflix series, and Ron Funches, who is such an incredible comic and performer, went from *Trolls* to the show, where he leaned into that adorable goofball. He brought that to *Trolls World Tour*, but to see Ron dive into Cooper's journey of self-discovery? What an extraordinary thing."

For Funches, embodying this character represents a full-circle moment. "It's been a dream come true to be the voice of Cooper," the performer says. "As a child, I was often made fun of for my voice, and it's amazing to see that the things that often embarrass us can be our biggest gifts. Working with Walt and Dave and everyone at DreamWorks has been a true blessing. The amount of love they put into each character—and the freedom they give me to play and grow into the character—makes for such a beautiful work environment. I hope I get to work with them on *Trolls* for many years to come."

1: *Guillermo "Willie" Real*

"From a Troll with telescopic legs to an earth-shattering 'pinky promise,' the Story team injected their individual sensibilities and humor into the story and characters, plussing every scene."

~TIM HEITZ, HEAD OF STORY



1: *Frederic William Stewart* • 2 & 4, 5, 6: *Timothy Lamb* • 3: *Peter Zaslav*

TINY DIAMOND IS HIS NAME

The Pop Trolls have taken joy to new heights with the birth of the latest addition to the family, Tiny Diamond. When Guy Diamond lays an egg from his hair, out pops Tiny. Inseparable from Daddy since he was hatched, Tiny Diamond has a shockingly bassy baritone voice. He's also a wildly nimble rapper, with a wide variety of hip-hop musical influences.

Considering that the team has expanded the world to add many Trolls societies in this chapter—and they all have their unique attributes defined by the genres of music they stand for—Tiny represents the next generation of Pop Trolls.

Bringing life to Tiny Diamond is none other than Kenan Thompson, who elevates the level of comedy for Pop village. According to Thompson, "Tiny Diamond is the baby that rules your house. If you open the door a crack, your baby takes over. It's all over. When Walt and Dave described the character, Tiny's voice just came out. I told them I thought of him like a laid-back kid who is born with endless confidence and rap swagger. Plus, my wife and daughters love glitter, and so do I now! Our new dream is coming true seeing me covered in glitter! LOL! Bless up!"

For co-director David P. Smith, this equaled a casting coup. "I don't remember a moment in my life without Kenan," he says. "We laugh at his *SNL* skits all the time."

The four principal filmmakers, who are all parents, saw their kids reflected in Tiny's brazen ways. Producer Gina Shay, who named the little rascal, says, "We have to give the audience the unexpected. Kenan made Tiny a rock star before the movie even came out."

Tiny is a particular source of pride for director Walt Dohrn and Smith, who were excited to introduce this character at a test screening. Dohrn recalls, "Originally, the film had an opening number where Guy Diamond has a big dance sequence and farts glitter. When we screened, we were told by the studio 'You're better than that.' We were offended at first. We *love* farting glitter. That's the great leveler. No matter who you are, you're farting. It's relatable and silly."

After licking their joke wounds for a couple weeks, the filmmakers had a revelation and decided to give Guy a son. Dohrn recalls, "We said, 'We've got it! Guy Diamond does his dance move . . . and he has a baby.' The baby is born out of his hair and comes out of an egg. When Tiny emerges, he's gruff and in charge. I have three children, and they're *always* in charge. He's this tiny, tiny man-baby, and it all happened so quickly."

Daddy Diamond himself, Kunal Nayyar, has lived with his avatar for the better part of the past five years and was thrilled to welcome Tiny to the besparkled family. "To have the creative freedom to play a character that speaks in auto-tune and farts glitter has been more fun than I could ever imagine," Nayyar says. "And now, to have given birth through my hair to a son that can rap? Thank you, Walt and Dave, for making my Hollywood dreams come true and awakening my inner child."

"Tiny Diamond is my name. Come straight from my Daddy's mane. My whole body's made of glitter. And I'll throw it in your face!"
~TINY DIAMOND

1: *Character Design: Timothy Lamb; Modeling: Garrett Pond; Surfacing: Tsun-Hui Andrea Pun* • 2. *Timothy Lamb*

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"Gina named him, but if you watch carefully, when Poppy says, 'Hmmm, how about "Tiny Diamond!"' you see Branch in the background roll his eyes and go 'Ugh.' It's like naming your baby 'Dave' . . ."

~WALT DOHRN, DIRECTOR

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1: *Avner Geller* • 2: *Style Guide* • 3 & 4: *Timothy Lamb*

THE JOURNEY BEGINS:
UP, UP, AND AWAY . . . IN SHEILA B.

When Poppy cuts the cord and sets off to unite the Trolls Kingdom, she travels in style: in an organic hot-air balloon made entirely out of flowers. This isn't just any felted dirigible, though.

Poppy's Flower Balloon is fully sentient, and chariot Sheila B. (voiced by Da'Vine Joy Randolph) chimes in from time to time to keep her queen, Branch, Biggie, and Mr. Dinkles on course—and from plummeting toward certain aerial doom as they try to retrieve her overly complex owner's manual.

Sheila B. cast as a balloon is a prime example of a vehicle that is also a character, adding to the delicious weirdness of this world. "The number of inanimate objects that have become characters is insane," says co-producer Kelly Cooney Cilella. "We started thinking we had forty, and we ended up with more than one hundred. We put eyes on everything we could put eyes on. Sometimes, you'd see them in a storyboard meeting and ask, 'Are we really doing that?' The answer was usually yes."

For the craftspeople, every character in *Trolls World Tour* is inspired by the creations first made globally famous in the 1960s and '70s. "The design of *Trolls* came from the doll—this stubby little character with lots of woolly, brightly colored hair," says production designer Kendal Cronkhite Shaindlin. "The shape language was right there. We don't have a single straight, elegant line in the movie, just like the doll."

That sensibility was likewise the spark for a fiber-inspired universe. "It wasn't just their hair, but it was the felted clothing the doll often came in," says Cronkhite. "We were inspired by the era of the Good Luck Trolls dolls that was multicolored and textured. We ran with this idea."

When Sheila B. sets our friends off on their travels, they'll soon discover worlds they never dreamed existed. "Each genre [and land] has the colors that represent them," says Cooney Cilella. "While Pop has always been turquoise and pink, Rock is red and black and dark blue. Funk is purple and gold. Country is warm, muted tones. Classical is gold, and Techno is bright, neon colors."

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1: *Alexandre Puvilland* • 2: *Ruben Perez* • 3: *Style Guide* • 4: *Timothy Lamb*

"Each of our artists sweetened their shots, adding unique flourishes and breathing life into the Trolls' world–one that is tactile, tangible, and beautiful."

~M. SCOTT MCKEE, HEAD OF LIGHTING

1, 2, & 4: *Timothy Lamb* • 3: *Alexandre Puvilland*

VOLCANO ROCK CITY!
GREATEST HITS
EXPRESS VIBES COMPANY

MEET THE HARD ROCK TROLLS

The Hard Rock Trolls are *over* rock music constantly playing runner-up to pop. They can't stand the pop genre's endless catchy hooks, upbeat melodies, and empty lyrics—not to mention those sickly-sweet pop melodies that burrow into your head like an earworm. In sum: it's awful, mindless noise.

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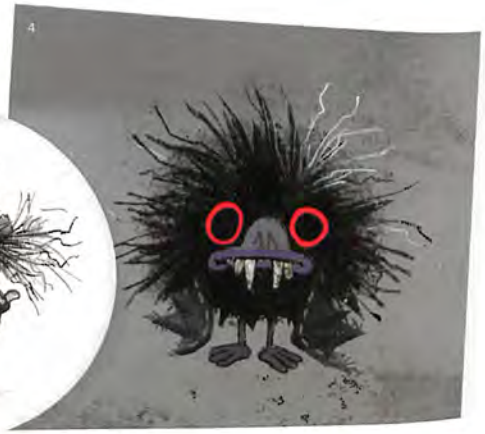

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PREVIOUS SPREAD, LEFT AND RIGHT: *Peter Zaslav* • 1: *Guillermo "Willie" Real* • 2, 3, 4, 5 & 6: *Timothy Lamb*

1 & 2: *Guillermo "Willie" Real* • 3: *Avner Geller* • 4: *Nacho Molina*

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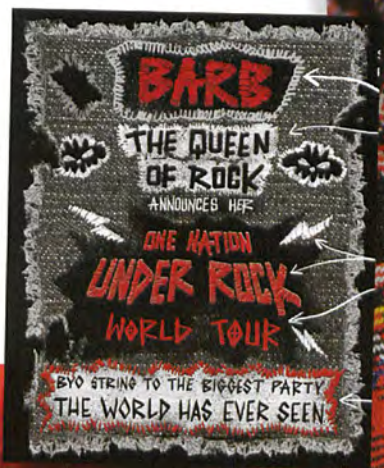

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BARB, QUEEN OF ROCK

Barb is the rebellious leader of Hard Rock. She's a fierce-looking Trolls queen with the strength and grace—as well as the attitude and swagger—of a rock goddess. Barb rides around inside a gigantic leather-and-denim-clad Trolls creature—that doubles as her tour bus—and she surveys her lava domain from an imposing fortress located at the center of an active volcano.

As far as Barb is concerned, pop music is a disease, and she's the cure. To ensure her domination, Barb is putting together a "hard-rock apocalypse," in which she will transform all Trolls into leather-and-denim-clad hard-rock zombies. Only then will Barb have what she craves—the power to control *all music*!

Even though the smoky-eyed, mohawk rocker is strong-willed, she is quite vulnerable when it comes to her dad, an Ozzy Osbourne-type elderly thrasher. According to producer Gina Shay, "Barb is that punk-rock girl you hung out with in the parking lot while you were cutting class. She is boisterous and bold and—with the best of intentions—she will kick you in your sleeping bag to go out on a 4 A.M. after-party rally because she doesn't want you to miss *any* of it. Plus, nobody else will go."

The filmmakers created her to be an authentic rocker who was still accessible, but not so aggressive that audiences couldn't understand her motivation. "Barb is an amazing character, and Rachel Bloom is a favorite human being," says co-director David P. Smith. "We went through a journey to find that Rachel was the greatest voice for Barb. Her Web music was incredible to us."

"Thanks to Rachel and the animated team, Barb feels alive," adds director Walt Dohrn. "Kids are responding to her, even though they're trained to not like a villain doing bad things. Barb just wants love and connection; that's what we all want."

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1: *Style Guide* • 2-5: *Timothy Lamb*

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THIS PAGE: *Timothy Lamb*

PREVIOUS SPREAD: *Nacho Molina*
THIS SPREAD: *Timothy Lamb*

"My son loves Barb. He loves rock . . . I can't wait for my daughter and him to hear the final music because there really is something for everyone."

~KELLY COONEY CILELLA, CO-PRODUCER

KING THRASH

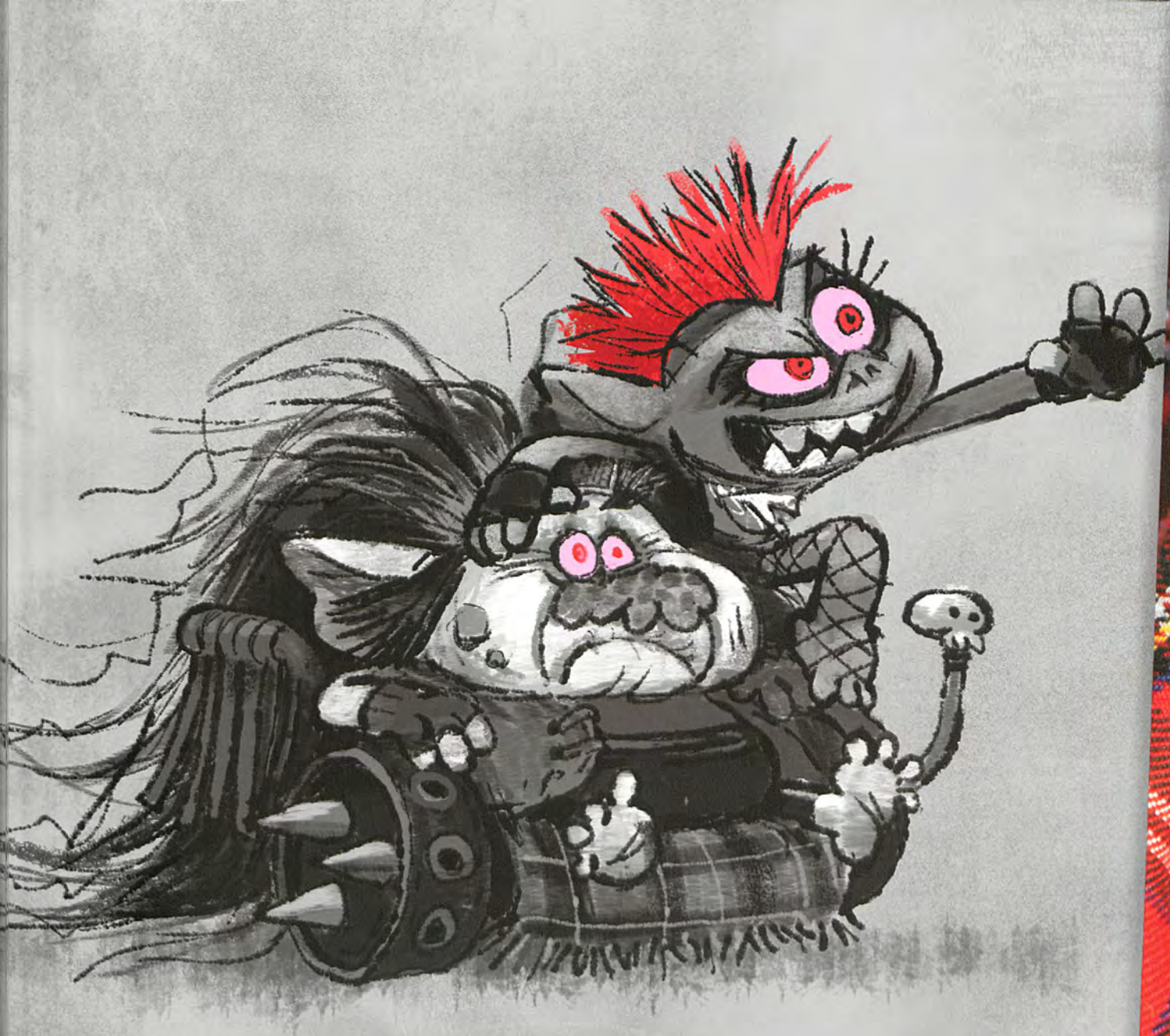
The retired regent of the Hard Rock Trolls, voiced by real-life rock legend Ozzy Osbourne, King Thrash just passed the crown to his daughter. And although years of rocking all night and partying every day have taken a toll on the hard-thrashing monarch, he's still got plenty of fight left. He goes everywhere in his motorized rock wheelchair—a mobile throne covered in black leather, adorned with metallic skulls, and with plenty of pockets to stash his nutritional-supplement shakes and water pills.

For co-director David P. Smith and director Walt Dohrn, meeting an idol face-to-face was a bit surreal. "Ozzy's such a hero of all ours," Dohrn says. "We grew up with him and every facet of his career. He cuts through the small talk. Man, he was ready to get right to work and got super emotional during the sessions. He's King Thrash for real."

"Walt and Gina are our North Stars who never wavered in their super-specific vision for *Trolls World Tour*. They created a vibrant universe with a unique voice—and filled it with humor, heart, and amazing texture!"

~MARGIE COHN, PRESIDENT OF DREAMWORKS ANIMATION

1. *Modeling: Charles Ellison; Surfacing: Violette Sacré-Shaik & Jeannie "Yip" Cho* • 2, 3 & OPPOSITE: *Timothy Lamb* • 4. *Floriane Marchix*



RIFF

No one is more instrumental to the Hard Rock Trolls' success than Barb's right-hand man, Riff (played by Karan Soni)—a die-hard rocker. Riff is willing to do whatever it takes for her highness and the music that they share. If Barb says "jump," he asks, "how high?" If she says "rock!" he asks, "how hard?" Riff may not look like much of a thinker but, in the end, he has a showstopping epiphany . . . even if he is just doing it all for college credit.

"Hey, Barb? Hi . . . Maybe Queen Poppy has a point. If we all look the same, act the same, dress the same, how will anyone know we're cool? . . . Or something."

–RIFF

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1: *Timothy Lamb* • 2: *Floriane Marchix* • 3: *Style Guide*

THIS PAGE: *Timothy Lamb*

DEBBIE

Debbie is Barb's pet bat, and she's an adorable (?) two and a half pounds of snarling fur, teeth, and quite possibly rabies. Barb thinks of Debbie as a hard-rock carrier pigeon, delivering invitations to the other Trolls tribes. This deliciously backfires when Barb finds out that Poppy has given Debbie her best Pop Trolls makeover.

"My rescue dog, Chiquita, is a Chihuahua who clearly had a rough early life. She only has a few teeth left, so she makes extraordinary noises. I recorded some and cut them into the movie as the 'voice' of Debbie the Bat."

~NICK FLETCHER, EDITOR

1 & 3: *Timothy Lamb* • 2: *Style Guide* • 4: *Floriane Marchix*

THIS PAGE: *Timothy Lamb*

THE HARD ROCK TROLLS BAND

CAROL

One of the more "seasoned" rockers on the tour bus, Barb's de facto best friend, Carol (voiced by Marcella Lentz-Pope), is oblivious to the fact she's been given the rarefied position. In fact, after a lifetime of hard rocking, Carol seems oblivious to *everything*. When not spotted tuning her bass on the bus, she's easily found shotgunning cheese-in-a-can.

AMP

Amp's a pint-size Rocker Troll who loves playing her electric guitar—and playing it *loudly*. Her motto: turn it up until the knob breaks off. Whenever she doesn't have an inner-ear infection, she also can headbang in time . . . with even the most challenging of rhythms.

SID FRET

Every rocker should be lucky enough to have a Sid Fret (voiced by Kevin Michael Richardson), one of the most reliable roadies in all of Barb's entourage. Need an extra mic stand set up? Sid Fret's got your back. Extension cord for your amp? He just plugged one in. Smashed your best guitar? Sid Fret's already handing you a replacement, so you can smash, thrash, and trash again.

1 & 3: *Modeling: Kaleb Rice & Shreeya Shetye; Surfacing: Violette Sacré-Shaik & Tsun-Hui Andrea Pun* • 2: *Modeling: Garrett Pond; Surfacing: Sabrina M. Riegel & Jeannie "Yip" Cho* • 4, 5 & 6: *Timothy Lamb* • 7: *Guillermo "Willie" Real*

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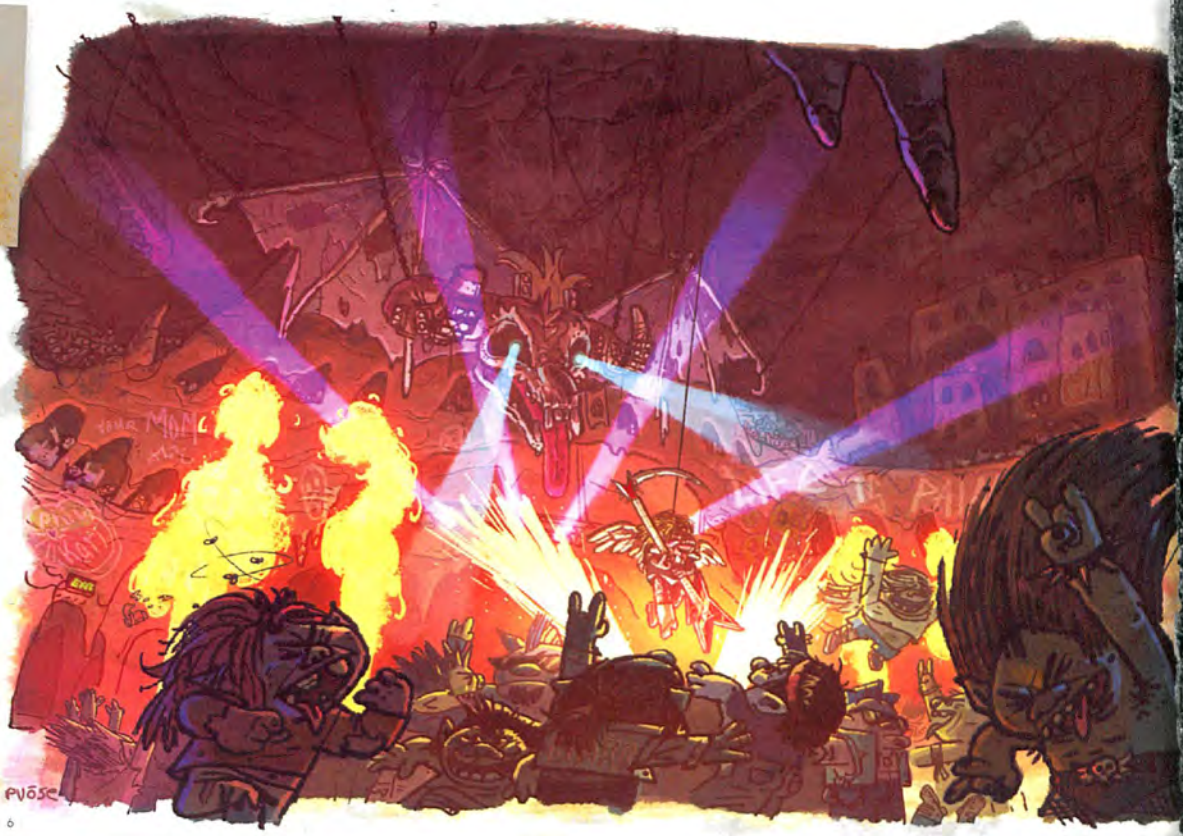

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1. *Jesse Aclin* • 2, 3 & 4. *Timothy Lamb* • 5. *Guillermo "Willie" Real* • 6. *Philip Vose* • 7. *Floriane Marchix*

THE WORLD OF ROCK

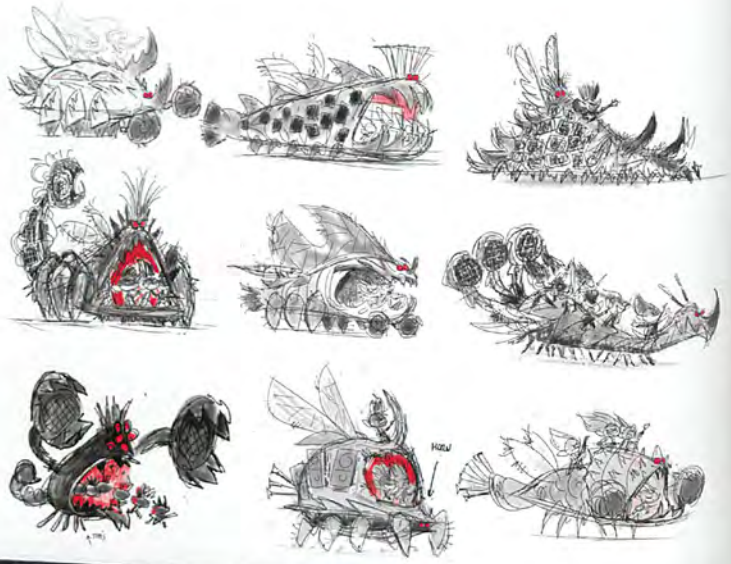
What's a world tour without a tour bus? Shaped like a deep-sea anglerfish, Barb's Angler Bus is an enormous, sentient rock-'n'-roll tour de force. Made from scraps of leather and denim, it is held together by sturdy metal zippers and the mystic power of ruh-ock.

Each Trolls World had its tentpole of how fabric was treated in that domain, and the prominent touchstones of the Hard Rock Trolls are denim, leather, fishnet, and silk. "For these Trolls, head of effects Stephen Wood and his team took satin fabric, cut it up, and blew a fan through it to see how it would look," says co-producer Kelly Cooney Cilella. "Our lava is satin fabric. It was so great to watch each department take that mentality of a handmade world and come up with what they would do with it."

The inspiration for the Trolls' volcano rock arena, according to production designer Kendal Cronkhite Shaindlin, came from the Illuminati pyramid symbol, which is dominant in rock visuals. "It reminded me of Branch living under his triangular-shaped rock," she says, "which led to the rockers being subterranean—with all the red-and-black rock reference. What's red and black, triangular-shaped, and underground? A volcano!"

Just as Barb prays for a multiverse where rock is queen, all the creatives allowed themselves to fantasize when they created *Trolls World Tour*. The design of this world begins and ends with the queen herself. For art director and character designer Timothy Lamb—who grew up in the Seattle grunge era of the '90s—his upbringing was scored to punk rock, metal, and grunge. Designing a Rock Trolls antagonist would become one of his favorite assignments on the film.

"I wanted Barb's look to have a really raw, punk-rock edge," he says. "We drew inspiration from the variety of clothing fashions that were popularized by the rock scene. Her zipper belt and skull buckle have that punk DIY quality, while her shirt looks like it's been shredded in a blender. I also gave her a chopped mohawk and smeared eye makeup to channel the raw 'rock 'n' roll' we saw in female-led rock bands. Those attributes visually establish Barb's rebellion to being a Troll. I'm still surprised they let us design a Troll with fishnets."

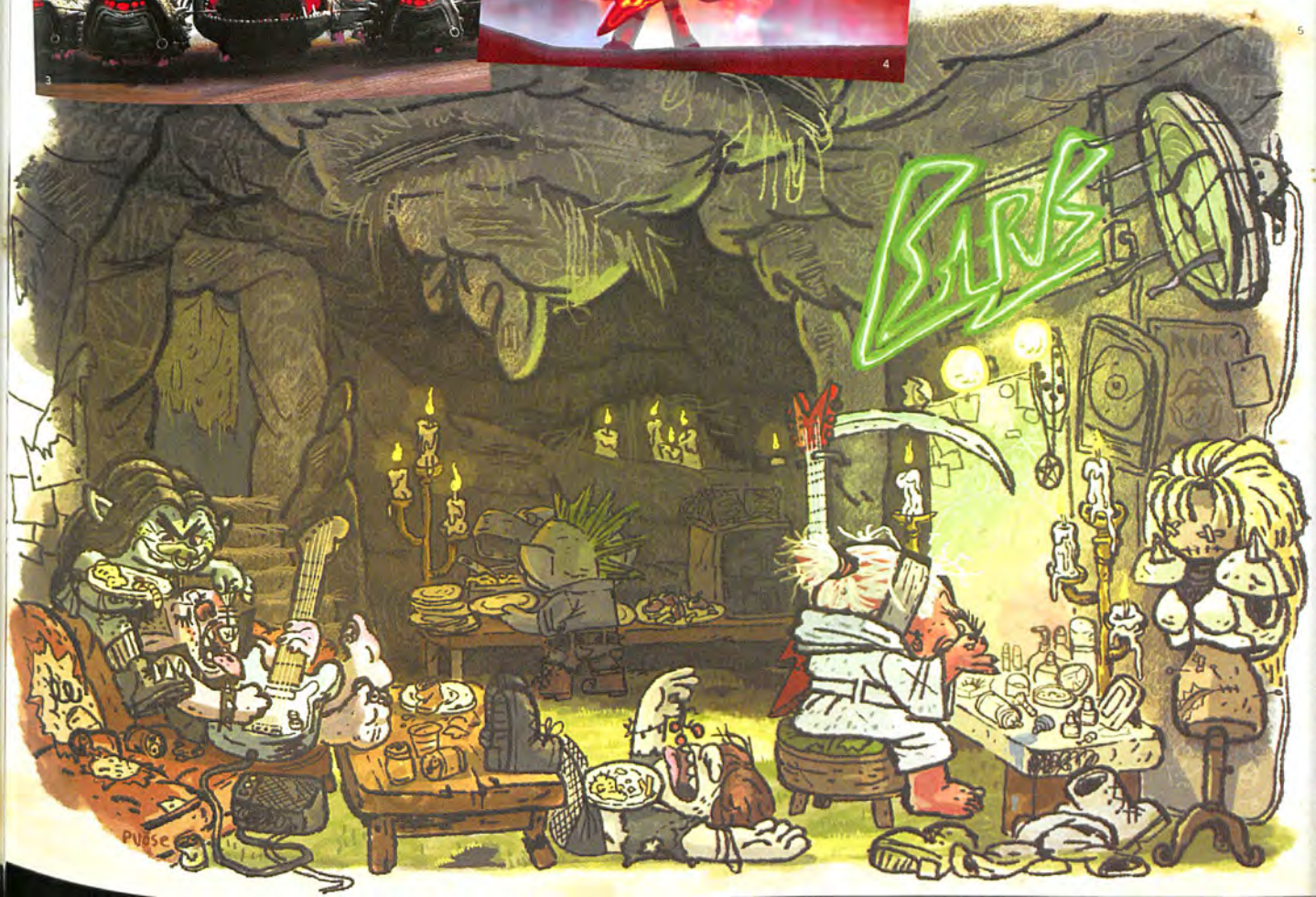


1 & 4. *Ruben Perez*
2 & 5: *Timothy Lamb*
3: *Jesse Aclin*

"It's no secret how much I love this movie and the franchise. Each viewing of *Trolls World Tour* is a meal you can't possibly consume in one sitting."

~MARGIE COHN, PRESIDENT OF DREAMWORKS ANIMATION

1. Rachel Tiep-Daniels • 2. Floriane Marchix • 3. Richard Daskas & Timothy Lamb • 4. Ruben Perez • 5. Philip Vose

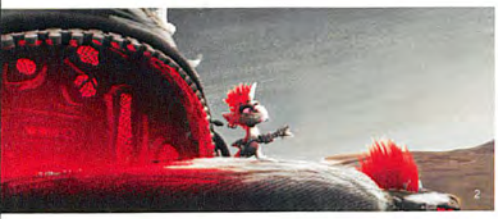


"It took Matte Painting 3,573 stitches, 2,171 studs, and 64,918 frays to create the exterior of the Hard Rock volcano. The outcome? Completely TROLLSTASTIC!"

~SUN YOON, DIGIMATTE SUPERVISOR

1: *Tang Kheng Heng* • 2 & 3: *Frederic William Stewart*

1: Peter Zaslav • 2: Frederic William Stewart • 3: Amélie Fléchais • 4: Timothy Lamb



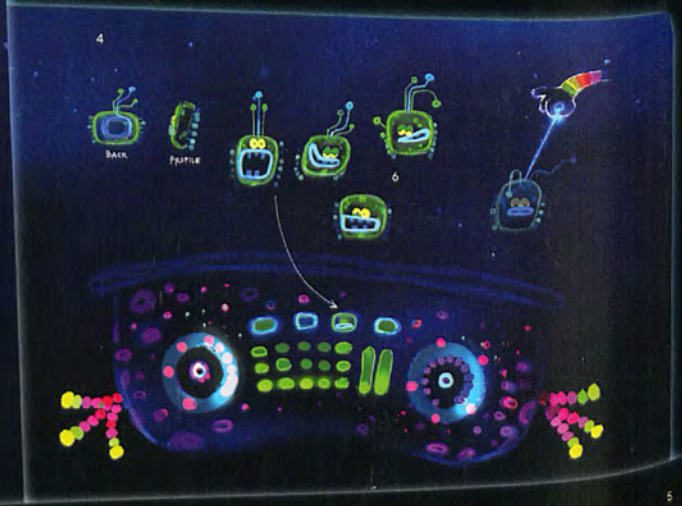
1, 2 & 3. *Richard Daskas & Timothy Lamb* • 4. *Floriane Marchix* • 5. *Nacho Molina* • 6. *Avner Geller*

BAM

HEART-SHAPED TECHNO REEF
THE VERY BEST OF TECHNO
COMPILATION 5
EXPRESS VIBES COMPANY

MEET THE TECHNO TROLLS

The electronic-dance-music-loving (EDM) Techno Trolls are a tribe of brightly colored Trolls merfolk who live underwater in a crocheted digital fortress (covered in LED lights, natch). The Techno Trolls value peace, love, and harmony above all else, and their hearts all beat in rhythmic sync at a tachycardic 128 beats per minute.



PREVIOUS SPREAD, LEFT: *Ruben Perez* • PREVIOUS SPREAD, RIGHT: *Peter Zaslav* • 1 & 4: *Timothy Lamb* • 2 & 3: *Avner Geller* • 5: *Vy Trinh*

1, 3 & 4: *Timothy Lamb* • 2: *Avner Geller*

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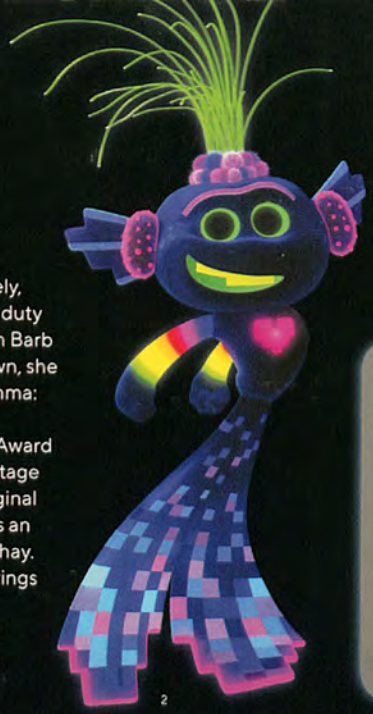
TROLLEX

As their leader, King Trollex is tasked with keeping everyone partying safely, and of course—the most important royal duty of them all—dropping the beat. But when Barb and her band of hard rockers roll into town, she presents Trollex with an impossible dilemma: "Your people, or your string."

King Trollex is portrayed by Grammy Award winner Anthony Ramos, whose work onstage includes his pivotal role as one of the original cast of Broadway's *Hamilton*. "Anthony is an incredible talent," raves producer Gina Shay. "He has a wonderful singing voice and brings heart and comedy to the character of Trollex, the Techno king. He is one of the greatest additions we made to the *Trolls* cast this time around."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1: *Timothy Lamb* • 2: *Style Guide* • 3, 4 & 5: *Charles Ellison*

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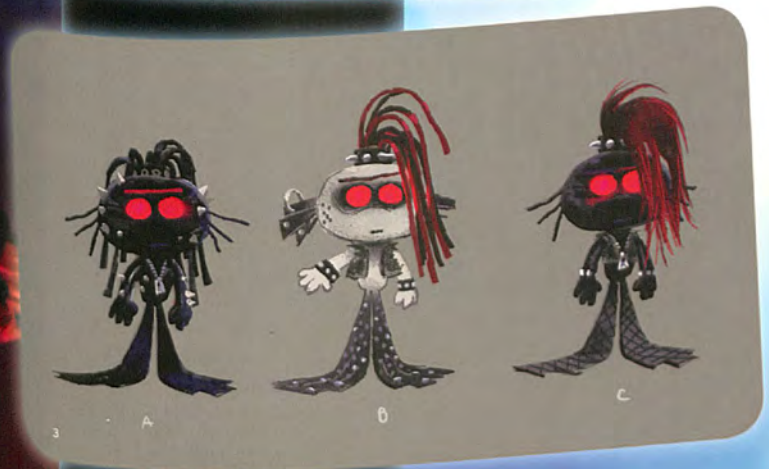
"Tonight is about family, love, and music. Come on . . . Let me see you jump! 1, 2, 3, 4!"
~KING TROLLEX



1: Peter Zaslav • 2: Ruben Perez • 3: Timothy Lamb

BLISS MARINA

Some might call her impatient, but Bliss Marina (voiced by Da'Vine Joy Randolph) prefers the term "enthusiastic"—about her love for all forms of electronic dance music. She's the world's biggest fan of techno and dubstep, but she just can't handle the anticipation of waiting for the beat to drop . . .

TADD

Tadd is one of the newest additions to the Techno Trolls' underwater rave, but he still knows how to appreciate a good after-hours party. Since the day he was hatched, Tadd's parents have instilled a strong love of EDM and techno music under his gills.

"This film is loaded with mind-blowing sequences. Take the opening to a joyful song by Daft Punk, 'One More Time.' We swim with some fish to an underwater macramé world of mermaid Trolls. It's like an Ibiza summer-concert dreamscape . . . totally appropriate for children."

~GINA SHAY, PRODUCER

1&2: *Vy Trinh* • 3: *Timothy Lamb* • 4: *Ruben Perez*

THIS PAGE: *Natalie Miller*

CREATING AN UNDERWATER TECHNO WORLD

An underwater macramé club world with lasers and merfolk, the astonishing subterranean empire of the Techno Trolls was inspired by nothing less than nautical ropes. When production designer Kendal Cronkhite Shaindlin asked, "What if it's a coral reef that's made fully out of rope and knotted twine?" the team knew it had its look. "We always came back to the idea of 'What would it look like to shoot this in stop-motion?'" co-producer Kelly Cooney Cilella says.

Cronkhite wondered if the natural progression was macramé, which is basically knot-making with rope. She wove in some fiber optics (for the techno aspect), as well as lasers in a heart-shaped coral reef.

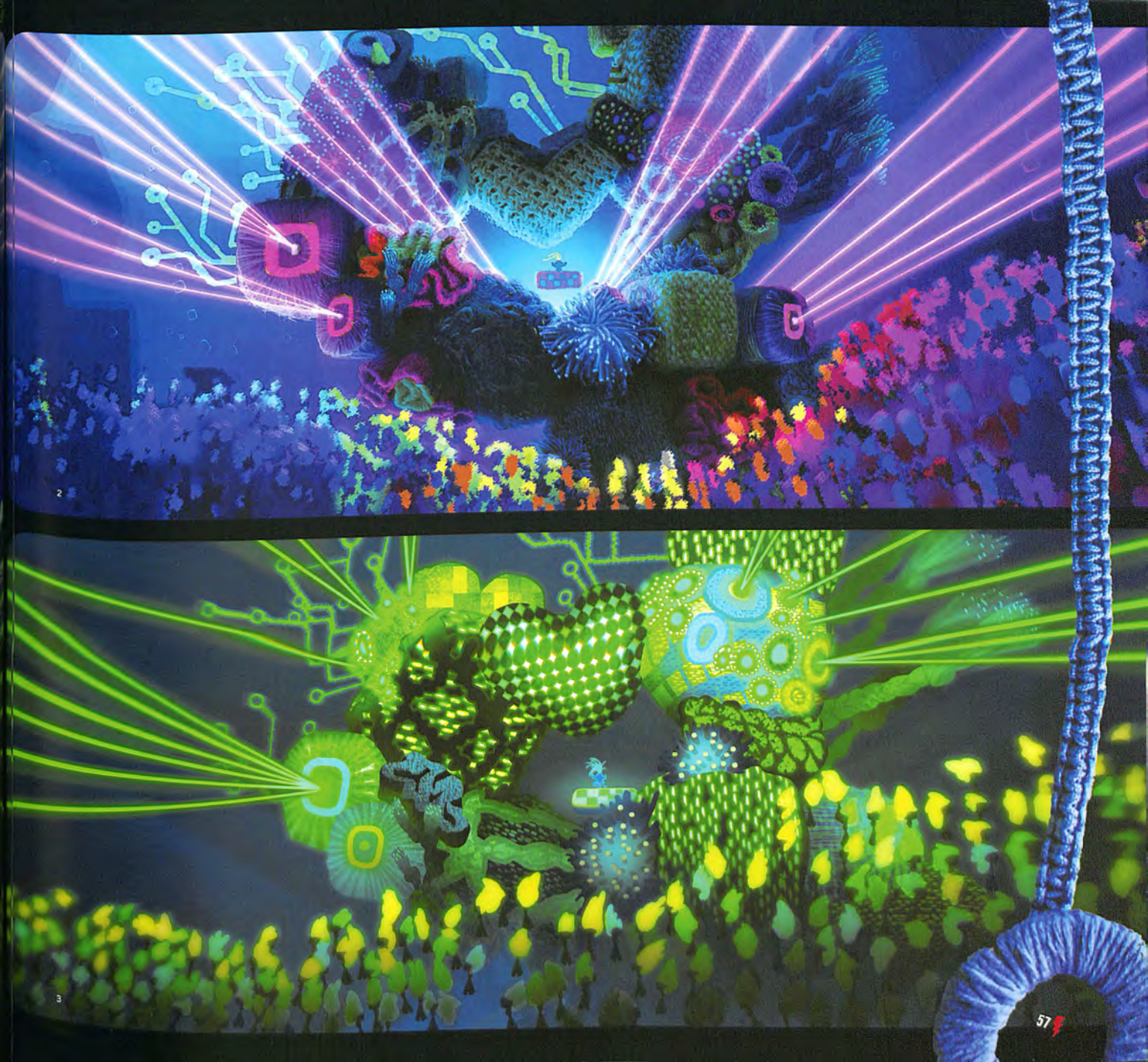
Voilà, you've got your underwater dance club! "It's all about [art director] Timothy Lamb's amazing black-light Trolls-mermaid designs," the production designer says, "with all their 'rave-kids-glow-paint' patterned skin and 8-bit beating hearts. They are truly inspired."

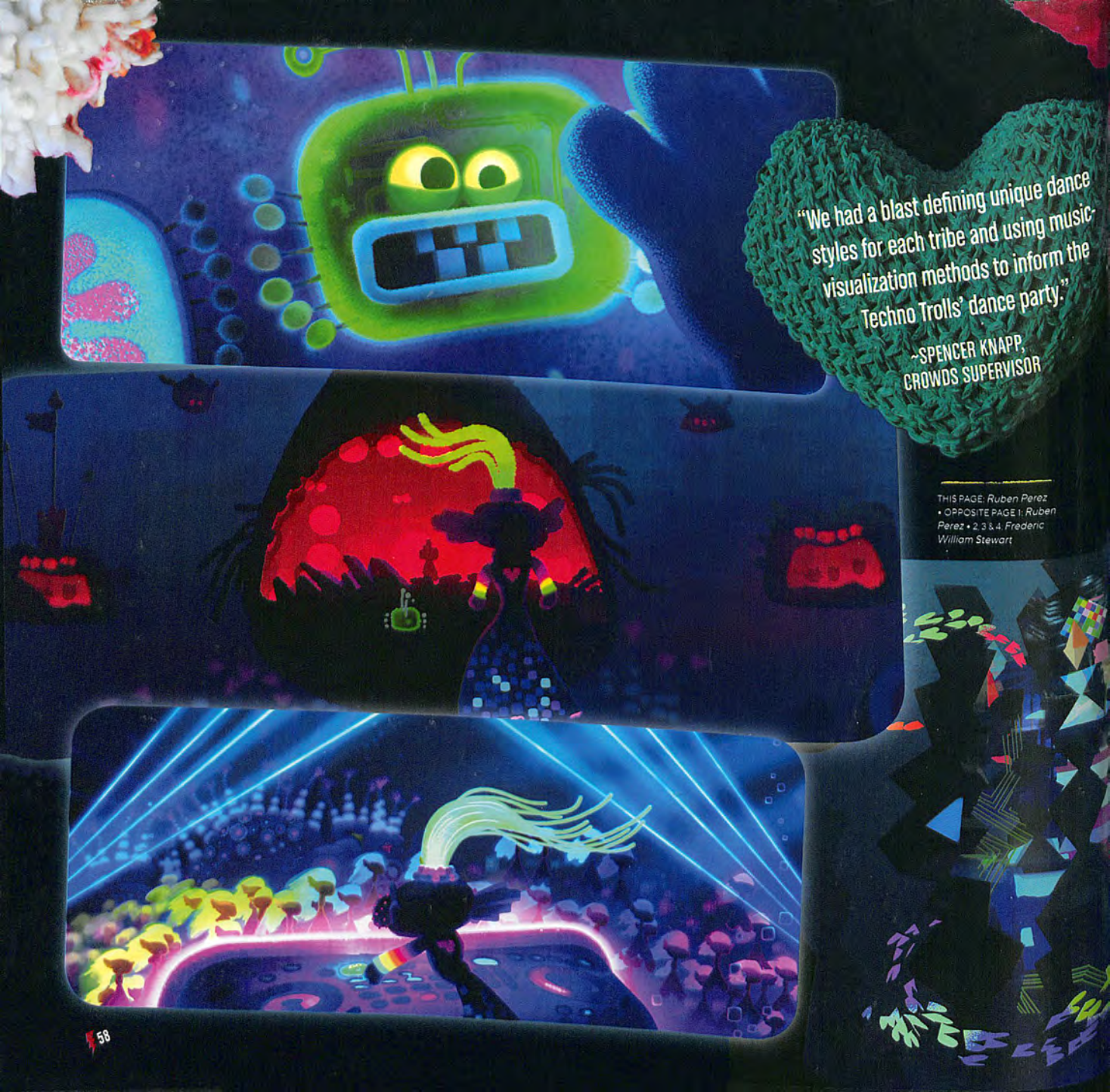
The gentle movement in the reef itself is a nod to the theme, as well as the hair from the Techno Trolls. There are square, gossamer bubbles that—every once in a while—pop up. The bubbles remind the audience that they're underwater, without knocking them over the head with it.

For visual effects supervisor Matt Baer, the opening Techno sequence was an incredibly challenging task of pulling all departments together to make a cohesive light show and dance party. "We wanted the weave of the fabrics to become pixels for our light show," he says. "This required a specific UV layout in our environments to allow for the FX department to generate sequences of patterns to run through every fiber. On top of this, we choreographed both the color and energy of the crowds to reach a crescendo—while keeping our eyes focused on the most important story beats."

Without constraining themselves to proper physics, the crew came up with a few ideas that would help sell the underwater idea. "First, we added bubbles (organza bubbles, of course!) into the foreground to give a subtle reminder of being underwater," Baer says. "The broad motion of our crowds takes on a wave motion at the head of the sequence, which makes it feel like the Trolls are following the surge of the water surface above. This strategy bookends the sequence. At the apex of the show, the crowds make a dramatic switch, taking on color-and-motion aspects of what you would see on a spectrum analyzer on your home stereo system."

1: *Frederic William Stewart* • 2 & 3: *Ruben Perez*

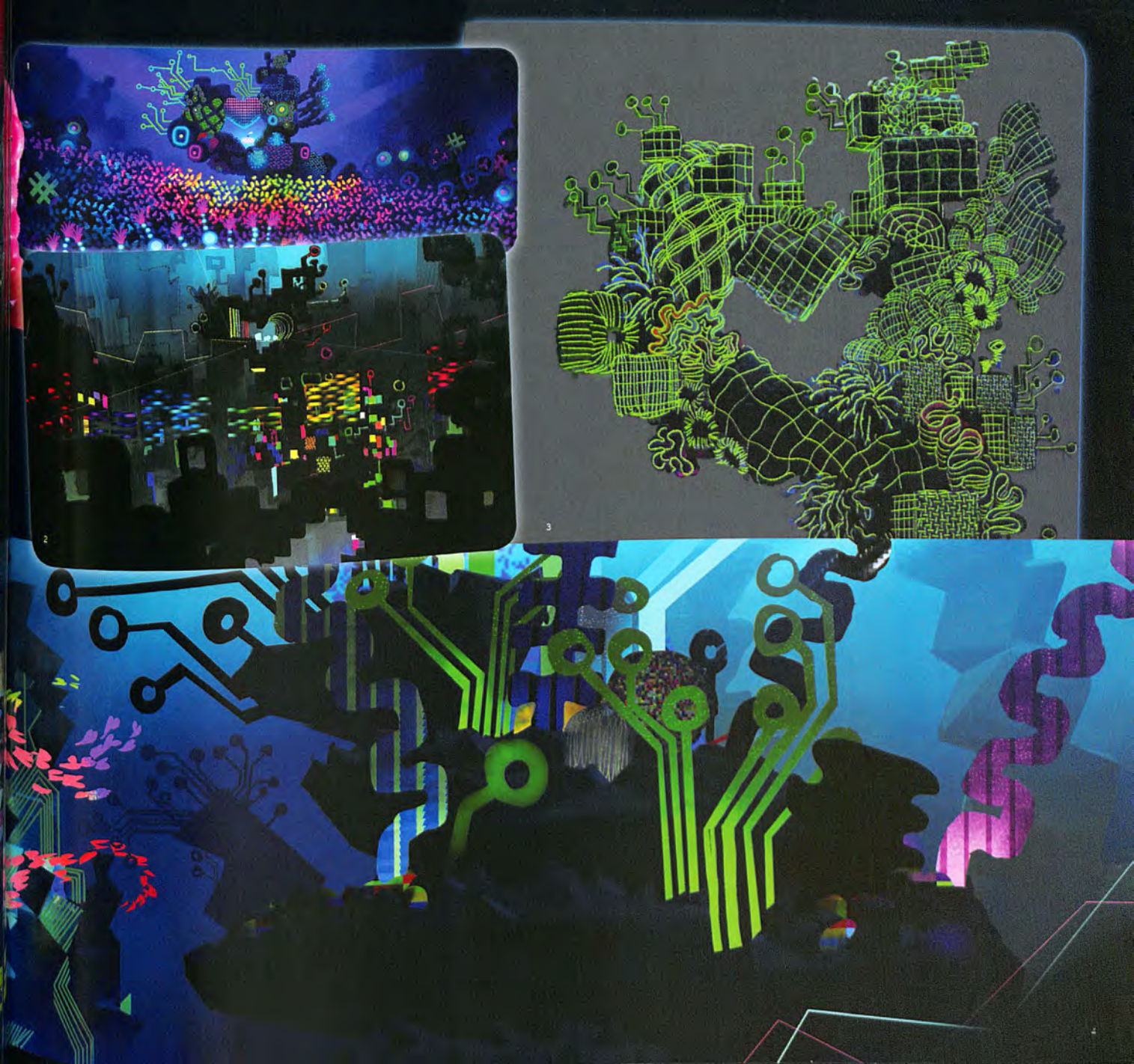




"We had a blast defining unique dance styles for each tribe and using music-visualization methods to inform the Techno Trolls' dance party."

~SPENCER KNAPP, CROWDS SUPERVISOR

THIS PAGE: *Ruben Perez* • OPPOSITE PAGE 1: *Ruben Perez* • 2, 3 & 4. *Frederic William Stewart*



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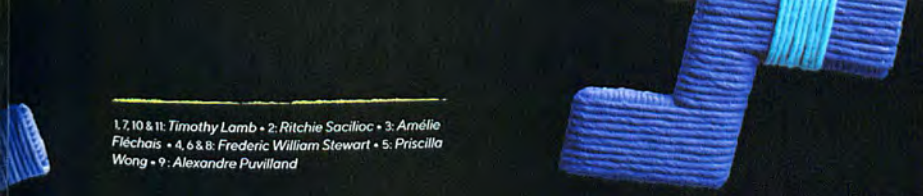
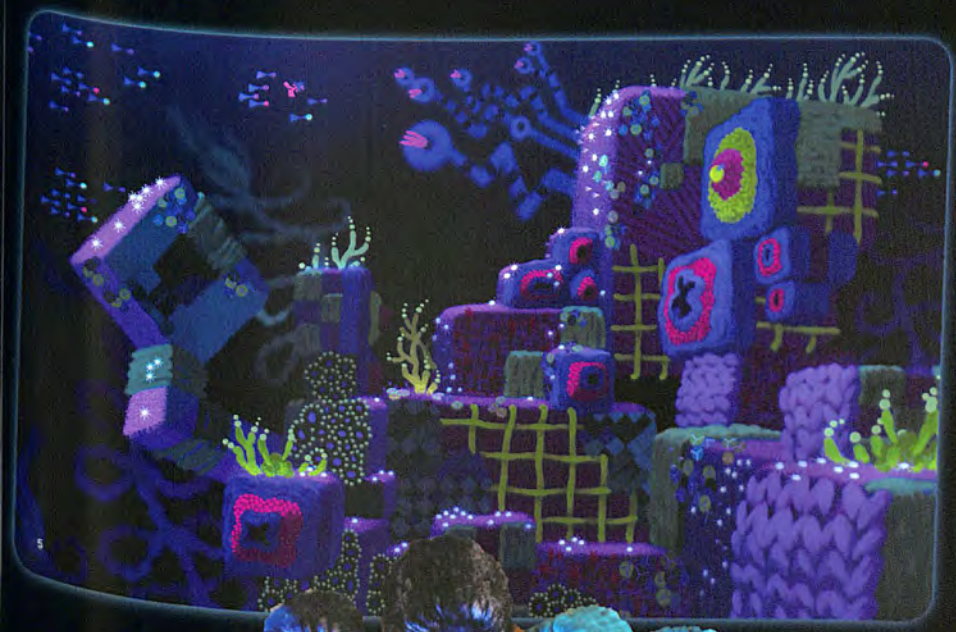
1, 7, 10 & 11: *Timothy Lamb* • 2: *Ritchie Sacilioc* • 3: *Amélie Fléchais* • 4, 6 & 8: *Frederic William Stewart* • 5: *Priscilla Wong* • 9: *Alexandre Puvilland*

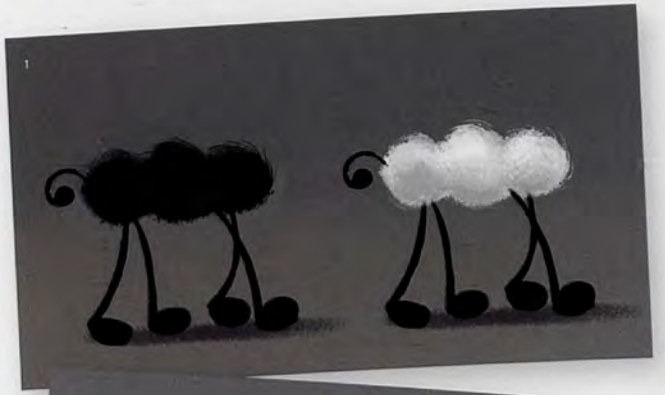




THE SYMPHONYVILLE COLLECTION
EXPRESS VIBES COMPANY

Meet the Classical Trolls

With curly white hair and gold velvet skin, the Classical Trolls appear as elegant as their sounds. United behind their conductor, Trollzart, they float around Symphonyville on gossamer wings. However, let the listener beware. These Trolls may look like angelic cherubs, but they can be tough as nails when their timeless genre is threatened.



PREVIOUS SPREAD, LEFT: *Floriane Marchix* • PREVIOUS SPREAD, RIGHT: *Avner Geller* • 1, 2 & 5: *Jesse Aclin* • 3: *Style Guide* • 4: *Character Design: Jesse Aclin & Timothy Lamb; Modeler: Haengsook Oh; Surfacer: Megan Lea Walker*

"*Trolls World Tour* captures the crew's amazing creativity, fun, and spirit. All the enjoyment we had making this film can be felt onscreen for others to now enjoy."

~JOHN SWANSON, ASSOCIATE PRODUCER

1: *Jesse Aclin* • 2: *Timothy Lamb* • 3: *Peter Zaslav*

Trollzart

Who says classical music is boring? Certainly not Wolfgang Amadeus Trollzart, the wildly passionate conductor and leader of the Classical Trolls. All the Trolls in Symphonyville move in time to the snappy rhythms of Trollzart's expertly wielded baton, and they all adore their spirited, energetic leader as much as he enjoys wearing a cape with no pants.

With a shock of fluffy white hair and glittery, golden skin, Trollzart is quite an adorable sight to behold . . . at least for any philistine who doesn't have a true appreciation of the classics. That's just what Queen Barb and her rockers discover when they roll into Symphonyville unannounced . . . and attempt to intimidate the feisty Trollzart into giving up the Classical Trolls' precious golden string.

Conductor of the Los Angeles Philharmonic, Gustavo Dudamel gives voice to the chubby, cotton candy-haired leader of the Classical pack. "Bringing Wolfgang Amadeus Trollzart to life will certainly go down as one of my career highlights," says Dudamel. "My favorite moment had to be when Walt and Dave encouraged my young son, Martin, who had come along for the recording sessions, to give some 'constructive feedback' on my acting and voice intonation. He, of course, had watched the first movie many times . . . talk about a tough critic. Introducing classical music into this crazy adventure world was a huge amount of fun!"

The excitement was shared, as Smith and Dohrn found their Trollzart quite charming and humble in person. "We were such big fans of Gustavo's, and our whole crew went to the LA Philharmonic at the Walt Disney Concert Hall to watch him conduct," says the director. "He's so passionate."

Initially shy when he came to the DreamWorks Animation campus, Dudamel leapt into voice-over action. "We asked for improvisation," Dohrn says. "We told him, 'You have an orchestra in here . . . just one of flying cloud babies. How would you encourage them to keep playing?' We watch his YouTube clips all the time and were inspired to make a character like him—our little baby-doll Troll—with So! Much! Passion!"

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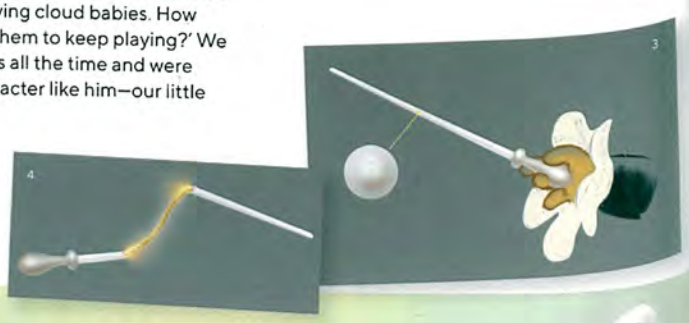

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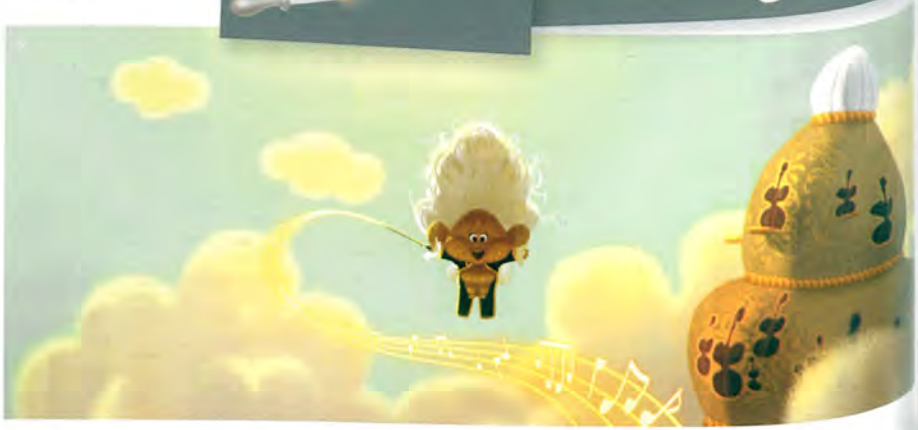

1: *Avner Geller* • 2: *Style Guide* • 3 & 4: *Peter Zaslav* • 5: *Ruben Perez*

1

Music Effect: Ghostly glowing ribbons of light that undulate and gradually unravel. Musical notes follow the lines at first, then start to float away as lines unravel.
2

3

1 & 4 Timothy Lamb
2 Peter Zaslav
3 Ruben Perez

4

Pennywhistle

Pennywhistle is a tiny little tin whistle that lives in Symphonyville. Although she isn't the loudest member of the orchestra, Pennywhistle always manages to make her voice heard among all the other instruments in town. She has a permanently sunny demeanor, and she's always "tooting" for the underdog.

A favored character among cast and crew, Pennywhistle, voiced by brilliant comedienne Charlyne Yi, would actually not have a place in a traditional orchestra. "Our composer, Theodore Shapiro, was struggling with the fact that Penny's not a woodwind," says director Walt Dohrn. "We had this backstory about how she's a wayward traveler who wandered into Symphonyville, and they adopted her. We wanted a level of authenticity, so we had to craft a history for Penny. You don't find that out, but we were *prepared*!"

"We had to convince the composer of our own score that she belonged there," says co-director David P. Smith. "All of these one-hundred-plus characters leave such an impact in the scenes that they're in. Pennywhistle has one joke, but it's so impactful and amazing. The *Trolls* tone prepares people for that type of comedy."

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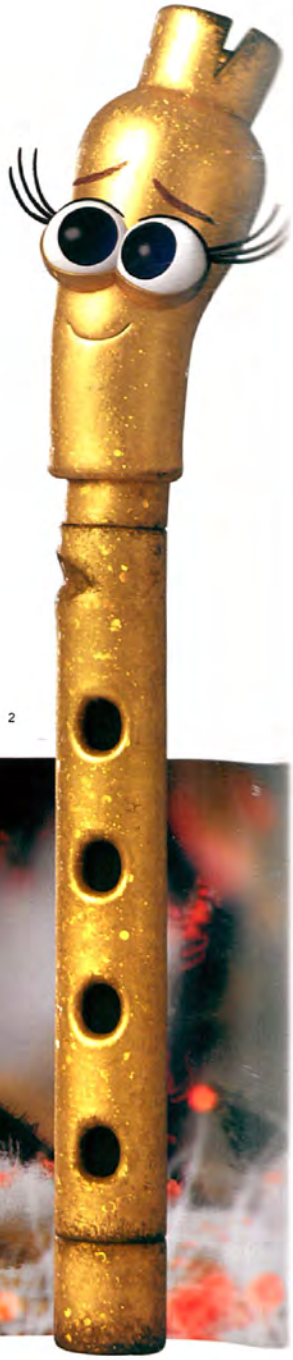
> "Just with Walt's facial expressions, I can tell what he's thinking. There's an unspoken agreement there. We've always inspired each other."
>
> ~CO-DIRECTOR DAVID P. SMITH



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1: Jesse Aclin • 2: Character Design: Jesse Aclin; Modeling: Shreeya Shetye; Surfacing: Violette Sacré-Shaik • 3: Ruben Perez

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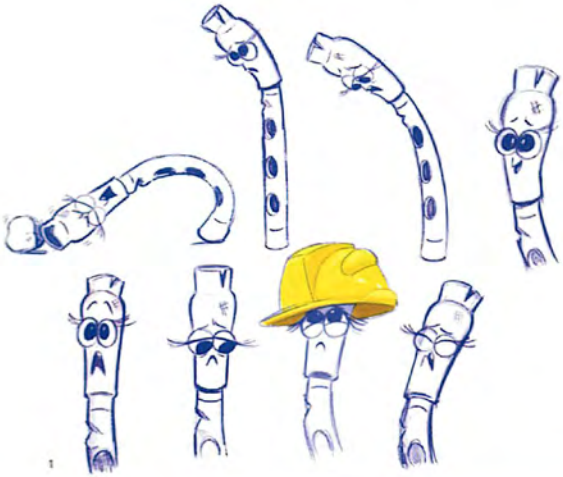

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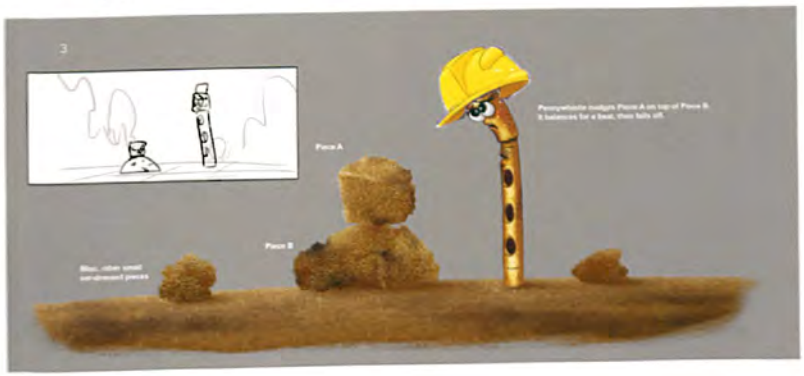

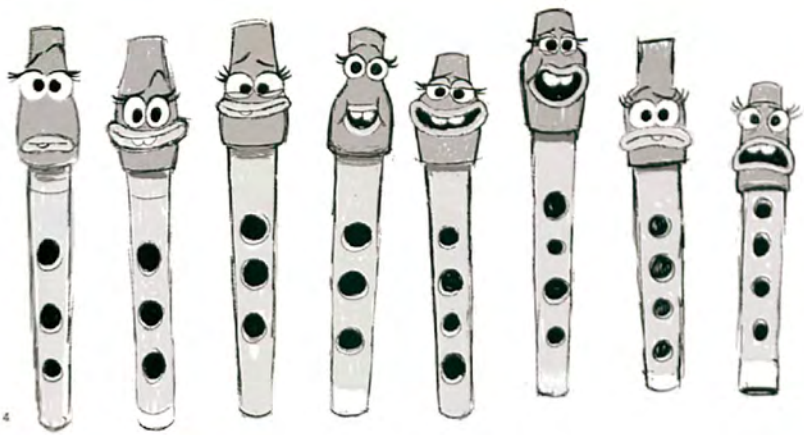

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1, 2, 4, 5 & 6: *Jesse Aclin* • 3: *Peter Zaslav*

The Symphony

Every classy-yet-sassy citizen who inhabits the world of the Classical Trolls contributes to the greater good of their chosen art form. Be they cellist, trumpeter, flautist, or bass drummer, it is their sworn duty to follow Trollzart into the fevered pitch of the philharmonic he has so laboriously drawn together.

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1: *Avner Geller* • 2 & 3: *Jesse Aclin* • 4: *Peter Zaslav*

3

4

Creating Symphonyville

As the Effects team conducted a number of live-action shoots, where they took fabric and moved it around the table—allowing the filmmakers to examine what it would look like as Trolls interacted with it—no world was, initially, more luxurious and decadent than Symphonyville.

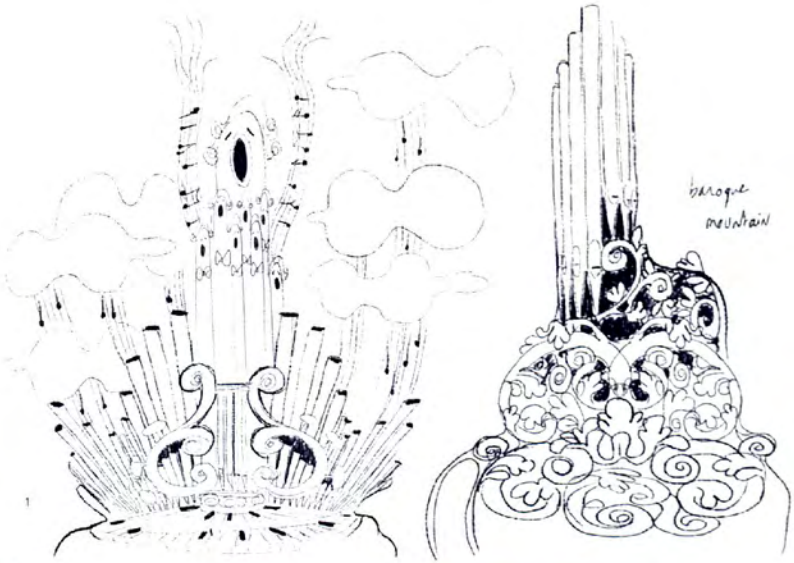
All gold and gilded thread, this land of flying musical cherubs was completed by rococo-brocade fabric, along with satin-cord-trimmed Machu Picchu–like mountains with orchestra instrument-shaped caves.

Sadly, that wonderland gets roasted once Barb rolls into town. After Barb's done, and only Pennywhistle is left to bear witness to what once was, the home of the Classical Trolls is wholly singed—its fibers burning. Co-producer Kelly Cooney Cilella says, "For reference, the Effects team took a piece of steel wool and lit it on fire to show what burning fibers look like. There were many trips to the craft store."

Because this tribe was largely inspired by Baroque and Romantic periods, and classical music can often evoke a heavenly elevated feeling, the creative team looked for ways to combine textures, fashions, and art of those eras into their designs.

"The appearance of cherubs was commonplace in the classical art we referenced, so we thought it would be funny if our Classical Trolls were all tiny, infant-cherub Trolls," art director and character designer Timothy Lamb says. "We gave their skin a flocked, gold-velvet texture, and brought in classical cloud-like wigs and chubby baby cheeks. When designing their wings—as a way to communicate their smallness—we referenced little flying creatures like hummingbirds and bumblebees. We took all these relatively serious influences—like classical art and powdered wigs—and combined them, which led to an unexpected, yet welcome, silliness for the final designs."

THIS PAGE: *Floriane Marchix*



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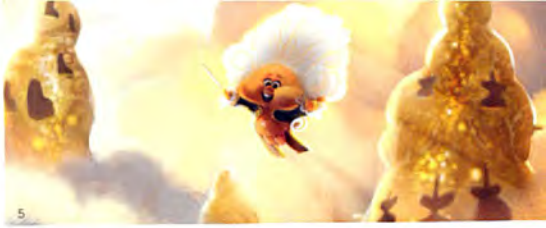
1, 5, 6, 7 & 8: *Floriane Marchix* • 2, 3 & 4: *Avner Geller* • 9 & 10: *Ruben Perez*



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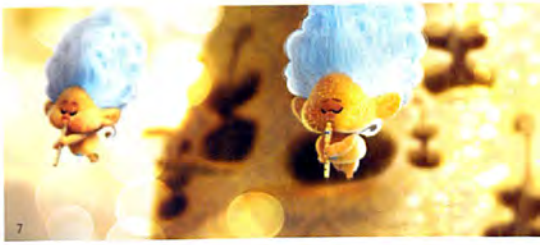

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"Rendering complex scenes quickly and with a low memory footprint was extremely challenging . . . given that there was fur on every asset!"

~KATHRYN SKORPIL, SUPERVISING TECHNICAL DIRECTOR

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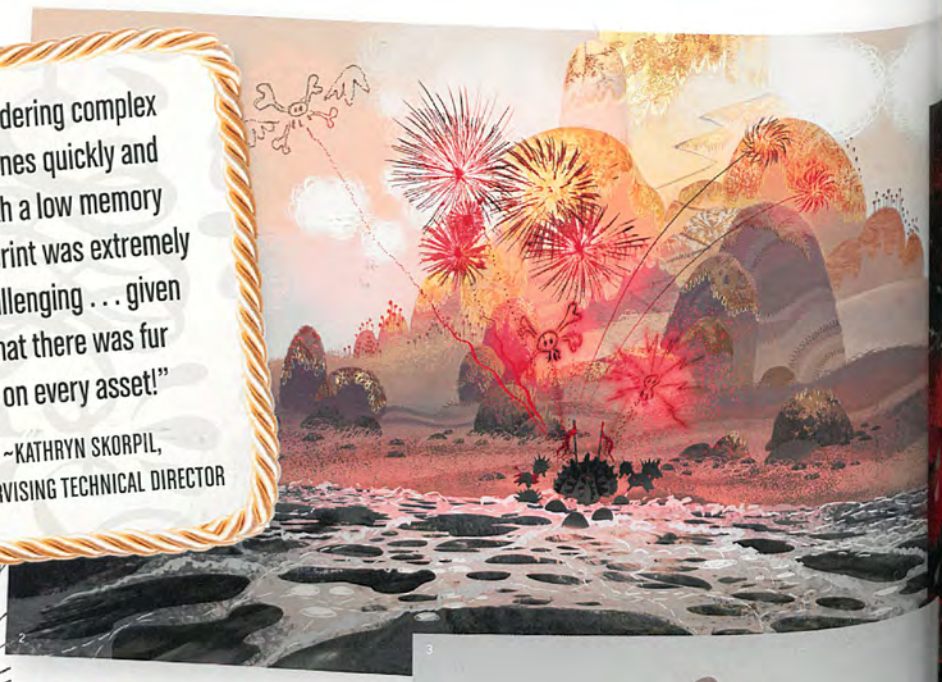

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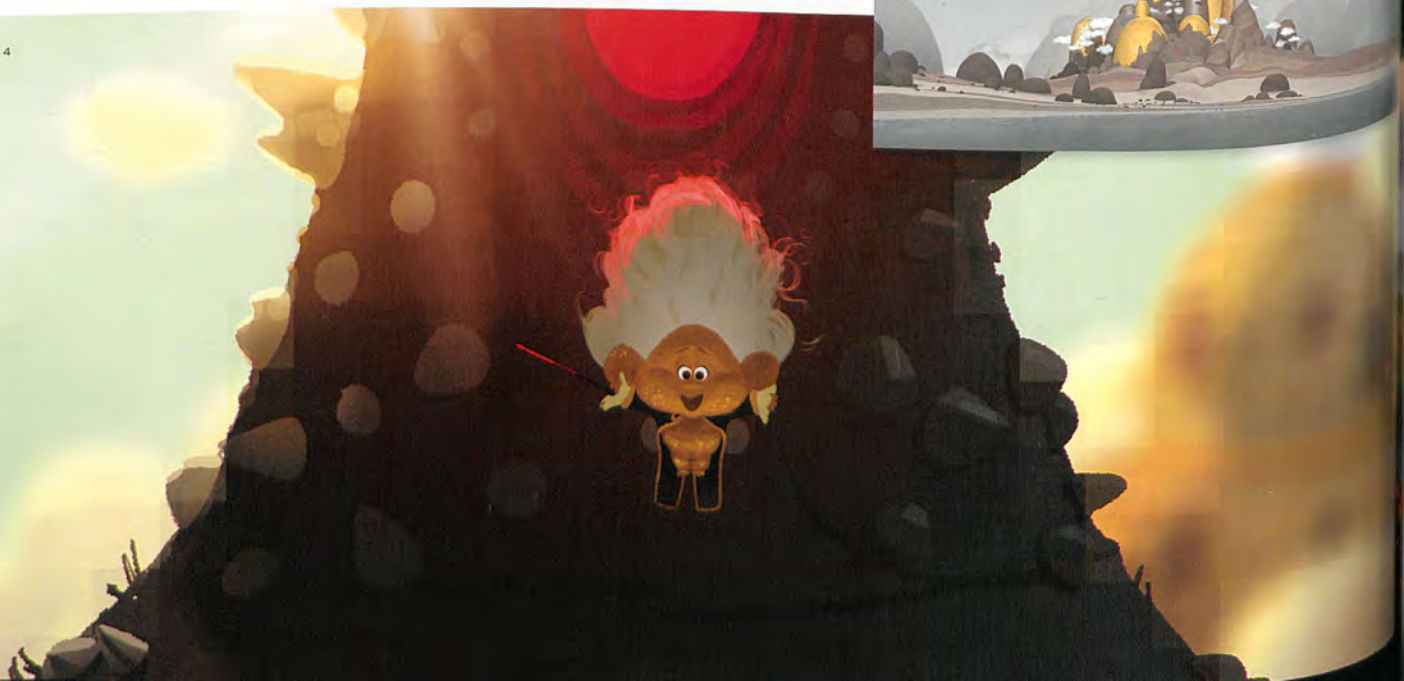
1 & 2: *Floriane Marchix* • 3: *Paul Schoeni* • 4: *Ruben Perez*



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1: *Floriane Marchix* • 2: *Peter Zaslav* • 3: *Ruben Perez*

Lonesome Flats
A QUILTED COLLECTION OF COUNTRY ORIGINALS
EXPRESS VIBES COMPANY

BINGO

Meet the Country Music Trolls

This is a tribe of Trolls who live in a burlap-and-calico watering hole in the middle of the Trolls heartland. Its buildings shaped like patchwork-quilted, colored cacti, Lonesome Flats is home to centaur Trolls. Don't mistake their kindly gait for laziness, however. No one can outrun an unwelcome varmint (looking at you, Branch) faster. Fiercely loyal, Country Music Trolls won't tolerate a pop beat any further than they can drag it into the desert.

Director Walt Dohrn is particularly proud of the intersection of artists and performers in Lonesome Flats. "We gave all our creatives carte blanche to come up with their own thing—whether it was story artists, art department, or animators—and we did the same with our actors," he says. "You find that you always get what you wanted, and more."

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PREVIOUS SPREAD: *Alexandre Puvilland* • 1, 2 & 3: *Avner Geller* • 4 & 6: *Timothy Lamb* • 5: *Alexandre Puvilland*

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1, 2, 4, 5 & 7: *Timothy Lamb* • 3: *Jesse Aclin* • 6: *Vy Trinh*

"Character Effects was a close-knit team of exceptional artists–bringing life and emotion through the complex and subtle motion of hair and cloth as the characters interact with their environments."

~NICHOLAS AUGELLO, CHARACTER EFFECTS SUPERVISOR

Mayor Delta Dawn

As the fearless boss of the Country Music Trolls, Mayor Delta Dawn is tasked with keeping the peace, and no one in Lonesome Flats is more up to the challenge. She's a whip-smart, youthful leader with an unmistakably beautiful singing voice, accompanied by her extravagant auburn locks and no-fuss attitude; in other words, she's a radiant vision in crocheted cowboy boots.

But don't let first impressions fool you—Delta Dawn is more than willing to get tough with anyone who threatens this traditional way of life. Because it reflects their hardscrabble world, country music means everything to the citizens of Lonesome Flats. As for Delta Dawn . . . she will protect her town and her music with everything she's got.

A seasoned vet of the industry, co-director David P. Smith was surprised when Delta herself strolled onto the Glendale, California, campus. "Kelly Clarkson is the most honest, sincere 'best friend'—immediately when she walks through the door. Kelly has no air about herself. She is a kind, wonderful, beautiful human being. And then, her talent and energy? She is the real deal."

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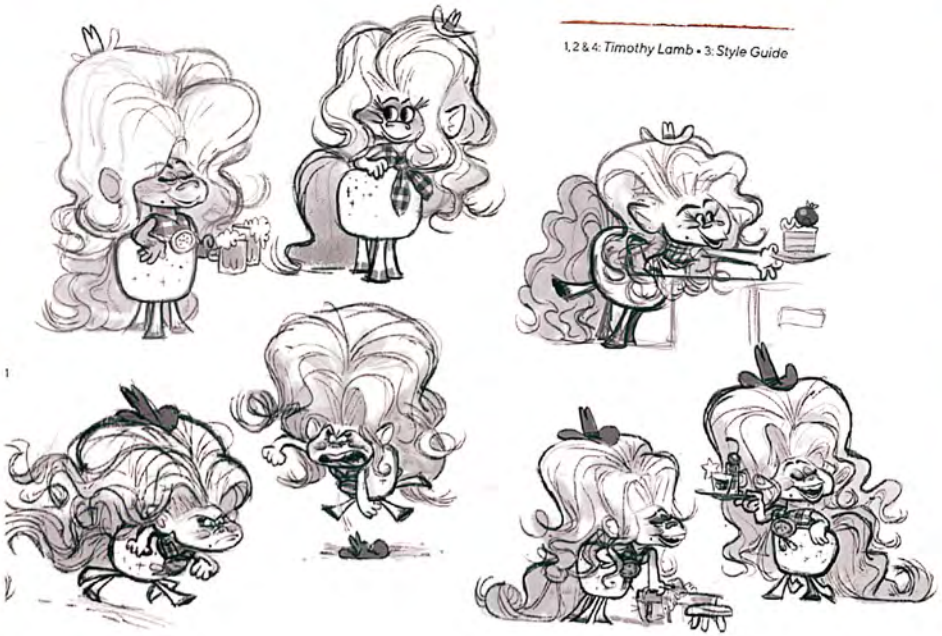
1, 2 & 4: *Timothy Lamb* • 3: *Style Guide*



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1: Alexandre Puvilland • 2, 3 & 4: Timothy Lamb

Hickory

Hickory, played by Sam Rockwell, is a ruggedly handsome Country Music Troll with strong moral convictions and old-fashioned values. He's got a singing voice that's as smooth as his saddle, and a reassuring touch that is just as gentle.

As the local mysterious stranger, Hickory keeps to himself, mostly—in fact, Poppy and the other Trolls don't even notice him cautiously surveying the new arrivals from a distance when they arrive in Lonesome Flats.

But when a tense encounter with Delta Dawn takes a turn for the worse, Hickory sees that the Pop Trolls are in trouble, and he swoops in to save the day. Throwing Poppy on his back (and pulling the other Trolls behind him in a chuck wagon), he gallops out of town, and carries them to safety.

Poppy is instantly taken by Hickory's act of heroism, and his charming optimism: "You may be Pop, and I may be Country, but Trolls is Trolls," he tells the queen as they set up camp. On the other hand, Branch is unconvinced of the altruism, suspicious of his motives . . . as well as jealous of Poppy and Hickory's connection.

Oscar® winner Rockwell admits that he was surprised about the world that Dohrn and Smith's team created. "It's just how much thought has been put into every detail—from the narrative that teaches the story of music's cultural appropriation to the denim fabrics and patchwork quilts that populate Lonesome Flats," he says. "This film not only covers substantial narrative ground, it looks like nothing I've ever seen in animation."

"Sam is perfect, beautiful, and an actor's actor," returns co-director David P. Smith. "His talent, brain, and imagination are not of this earth."

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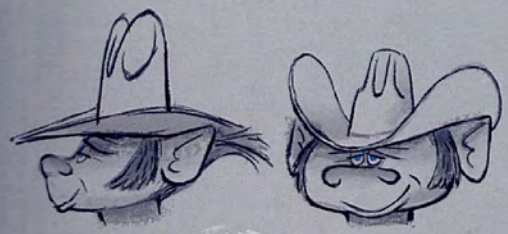
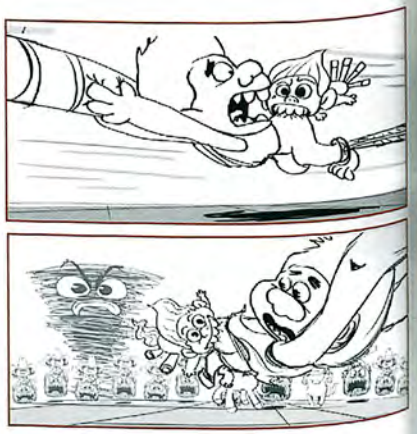
1: *Style Guide* • 2: *Alexandre Puvilland* • 3, 4, 5 & 6: *Timothy Lamb*



THIS PAGE: *Timothy Lamb*

Clampers Buttonwillow

Clampers Buttonwillow (voiced by Betsy Sodaro) is on the small side, but don't be fooled by her stature; with her oversized front teeth, she packs a bite. She may still be a kid, but she's one of the toughest Country Music Trolls around. Delta Dawn carries Clampers around inside of her giant bouffant, and when Delta needs a bit of extra "muscle" she pulls Clampers out and sends her chomping after the ne'er-do-wells.



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*ALL CW KIDS
- SHORT SMALL TAIL, DOESN'T TOUCH THE GROUND

3

1: *Character Design: Timothy Lamb; Modeling: Joshua "Koji" Tsukamoto; Surfacing: Sabrina M. Riegel & Betsy Asher Hall* • 2: *Chris Heltzel* • 3: *Timothy Lamb*

"I'll never forget the production record where Walt and Dave worked with Betsy to nail Clampers' chomping sound. We were dying of laughter while she recorded her biting efforts to picture."

~KILLIAN GRAY, ASSOCIATE PRODUCTION MANAGER

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1: *Timothy Lamb* • 2 & 3: *Kendal Cronkhite Shaindlin*

The Lonely and Dusty World of Lonesome Flats

For the Country Music Trolls you find in Lonesome Flats, everything you'll see is handmade. With quilted fabrics, burlap, denim, and gingham everywhere—all images you associate with life in the country are visually expressed.

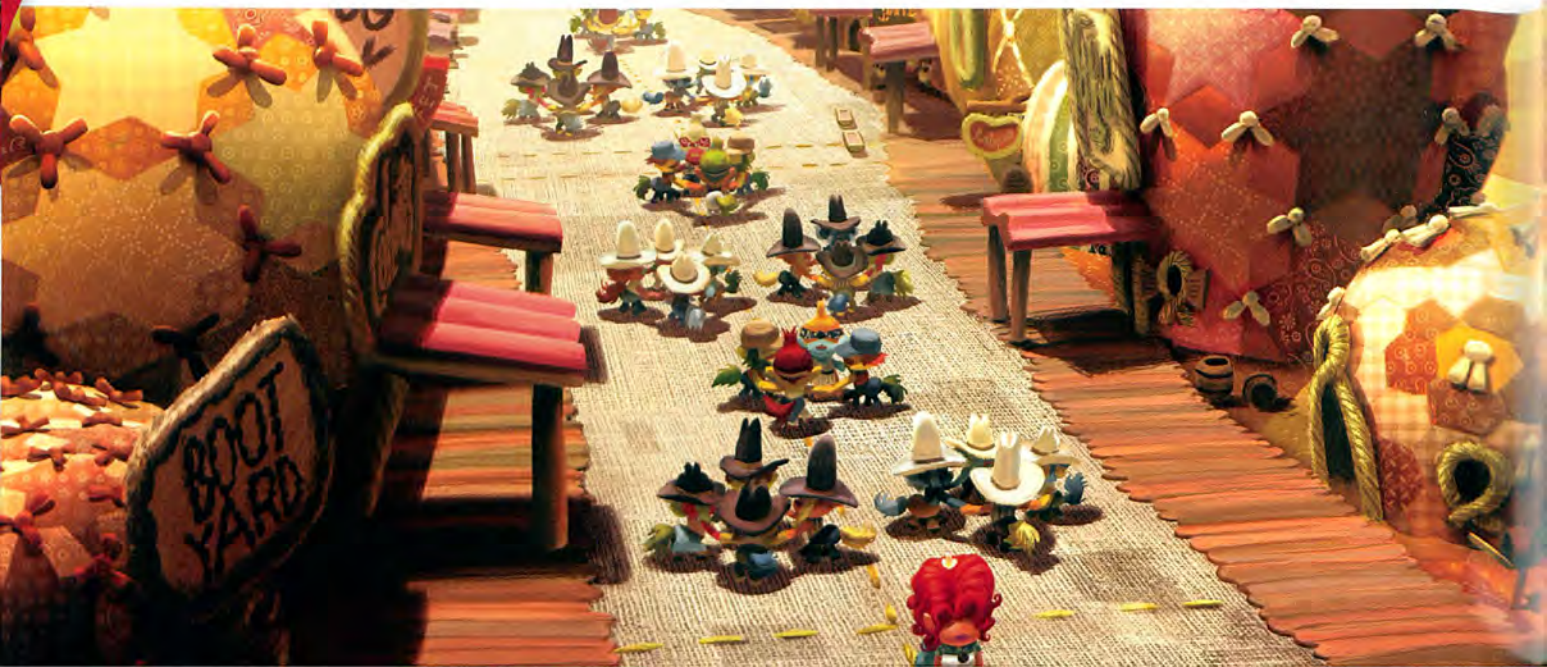
While Delta Dawn and Hickory were the first Trolls created for this landscape, it was crucial to the filmmakers that these characters—as in all the worlds—were not just one thing.

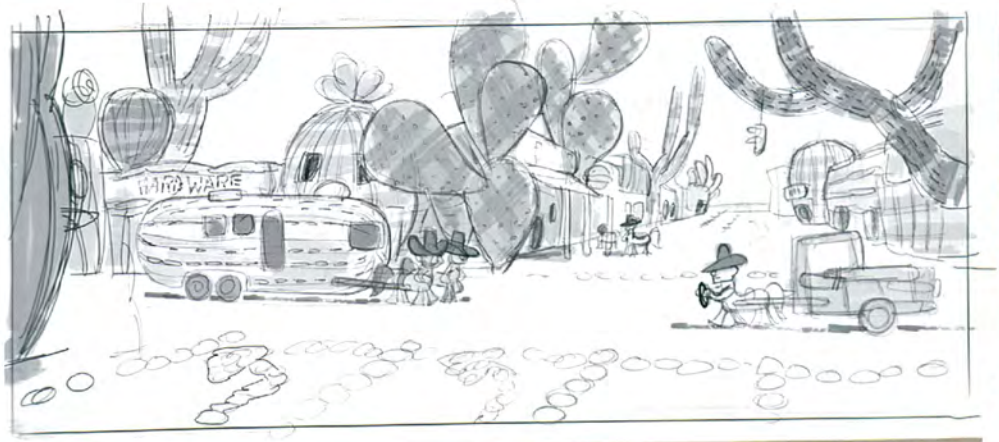
"We tried to represent generations within Country—that's why you find characters with cowboy hats, ones with trucker hats," says co-producer Kelly Cooney Cilella. "You look at Delta, and you see the influence of country divas. We played with big, beauty-pageant hair for her. With Hickory, he's your typical cowboy. Bryce McGovern, the animation supervisor who oversaw the Country Trolls, talked about Clint Eastwood a lot, so Hickory's performances were always contained. Hickory never made expressions that were too big and broad because Clint would never do that. That translated into his animation."

For the post-jailbreak sequence in which the Country Music Trolls run Hickory, Poppy, Branch, Biggie, and Mr. Dinkles out of town and into the wetlands, the directors aimed for the classic Western chase. Embracing a river made from gossamer fabric and the cliffs as stacks of blankets on top of one another, the audience's imagination can run wild.

Production designer Kendal Cronkhite Shaindlin wanted the cliffs and canyon to feel like when a kid plays with their Trolls dolls on their bedspread and makes them tumble down a cliff—one made from folded blankets. "The idea of a quilted landscape/town came from the history of the frontier and how frontier women repurposed everything they had, so old clothing got patched into blankets," she says. "Farmland from an aerial view looks like a giant quilt, and the cactus was a perfect way to house the characters. The artists in the art department continued to riff on this and added their own ideas—like characters pulling quilted trailers, rickrack for street banners, etc."

THIS SPREAD: *Alexandre Puvilland*




HARDWARE

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Gitty-Up's
Carmelion's
screen door

BINGO
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EL

ROYAL

"The painstaking detail and love of craft that's on display–in every single frame of this film–is astounding."

~KRISTIN LOWE,
CHIEF CREATIVE OFFICER, FEATURES

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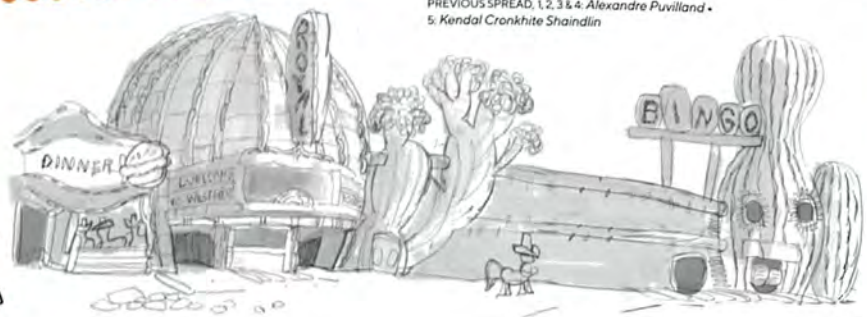
PREVIOUS SPREAD, 1, 2, 3 & 4: *Alexandre Puvilland* • 5: *Kendal Cronkhite Shaindlin*



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1, 2, 4 & 5: *Alexandre Puvilland* • 3: *Frederic William Stewart* • 6: *Richard Daskas*

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VIBE
CITY
LIVE FUNK GROOVES
EXPRESS VIBES COMPANY

Meet the Funk Trolls

The leaders of the Funk Trolls are King Quincy and Queen Essence, who share the royal duties and preside over all the funky denizens of their majestic kingdom, Vibe City, a hovering city in a spacecraft they use to search for long-lost son Cooper—twin brother to Prince D. "We saw the film as not telling the story of the Funk Trolls," says director Walt Dohrn, "but telling Poppy's experience of meeting them. We could tell that story, because it's from her point of view."

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PREVIOUS SPREAD, LEFT: *Floriane Marchix* • PREVIOUS SPREAD, RIGHT: *Avner Geller* • 1: *Modeling: Kaleb Rice; Surfacing: Jennifer Stephenson Newlin* • 2: *Guillermo "Willie" Real* • 3 & 4: *Jesse Aclin*

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> "The vibe of the whole production team matched that of the film: positive, collaborative, and hilarious."
>
> ~TRACY LARSON, PRODUCTION MANAGER

1 & 2: *Jesse Aclin* • 3: *Guillermo "Willie" Real*

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King Quincy

Things in Vibe City haven't always been so laid back. In fact, generations before, the Funk Trolls were forced to flee to a remote corner of the kingdom because the Pop Trolls were trying to steal everyone else's music. They were trying to bland it out, de-funk it, auto-tune it—it wasn't cool.

The Pop Trolls were not a priority for the king since one of his beloved twin boys, Cooper, was taken from him many years ago. Once Cooper finds his way home, and the royal family has been reunited at last, the king can finally sleep soundly at night.

King Quincy had nearly given up on finding Cooper after his egg rolled out of the nest many years ago. But now, with the royal family reunited at last, Cooper and his parents enjoy a tearful, heartfelt homecoming.

"Working with George Clinton, as King Quincy, was unbelievable to me," says Ron Funches, who plays Cooper. "Seeing him perform in concert was one of my biggest inspirations to get started in entertainment. It looked like he was having so much fun, and I wanted to have that type of fun. Now, I get to have that type of fun with one of the fathers of funk himself!"

"George was such a heavy influence on this world," co-producer Kelly Cooney Cilella adds. "The day he came in, he was wearing a sequined cape—one that you'd clearly expect George Clinton to be wearing."

"The Funk Trolls are quick-witted, with a dazzling and groovy '70s vibe. The characters are full of the heart and soul that 'tear the roof off the sucker.'"

~ CASSANDRA FANNING, IMAGE FINALING SUPERVISOR

1: *Character Design: Guillermo "Willie" Real; Modeler: Abraham Meneu Oset, Surfacer: Jennifer Stephenson Newlin* • 2: *Guillermo "Willie" Real* • 3: *Timothy Lamb*

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1 & 4: *Guillermo "Willie" Real* • 2: *Modeling: Abraham Meneu Oset* • 3: *Alexandre Puvilland & Kendal Cronkhite Shaindlin* • 5: *Philip Vase*

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Queen Essence

Queen Essence has a cool and calm demeanor, which is an inspiration to her fellow Funk Trolls. In fact, Queen Essence's prudent leadership has gotten the Funk Trolls out of more than a few tricky situations over the years, ushering in a new era where the Funk Trolls don't have to worry about the Pop Trolls stealing their funky beats.

But all that contentious history with the Pop Trolls is the furthest thing on Queen Essence's mind when—one day, as if by magic—her long-lost son, Cooper, is beamed up. Now, with the royal family reunited at last, Cooper and his parents enjoy a harmonious sound.

It was no more drama the second that the production got Mary J. Blige to come aboard the funk train as Queen Essence. "Mary represents R&B. She's the queen!" lauds producer Gina Shay. "Who better to play queen of this world than the Queen of R&B. She's a megatalent with such an amazing voice. She decided to do this film because of the themes, and we were honored to have her."

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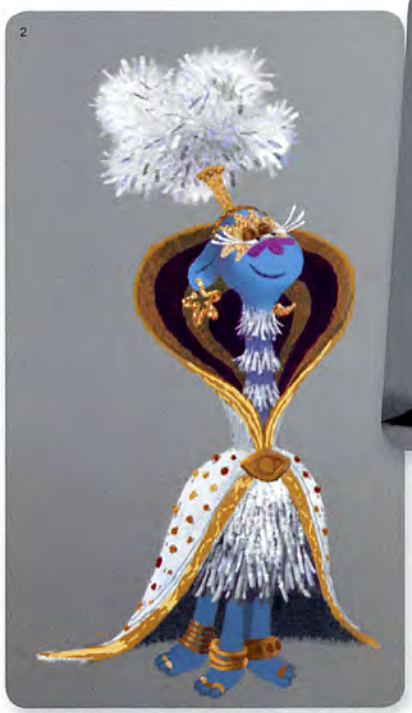

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1 & 5: *Guillermo "Willie" Real* • 2 & 3: *Timothy Lamb* • 4: *Character Design: Guillermo "Willie" Real & Timothy Lamb; Modeling: Juan Pablo Chen; Surfacing: Jennifer Stephenson Newlin*

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1: *Floriane Marchix* • 2, 3 & 4: *Guillermo "Willie" Real*

Prince D

Ever since he was a child, Prince Darnell felt like he was missing a vital part of himself, but he never knew why.

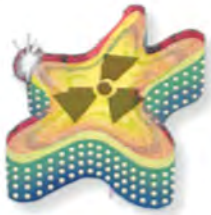
When he was old enough to understand, Darnell's parents told him the story of his twin brother, Cooper—how Cooper's egg rolled out of the nest, and how the king and queen had searched high and low but had never been able to locate their long-lost son.

As the young prince entered his restless rebellious teenage years, he experimented with his parents' funk music. He tried chopping it up, sampling it, and rhyming over the funky beats that he made. He also took on a new, shorter royal moniker—from that day forward, he was known simply as "Prince D."

When one day, Cooper himself walks in, Prince D is beside himself with joy; his intuition was right, and his brother is alive! More importantly, the royal family of Vibe City is reunited at last.

For the filmmakers, one of the epic moments in Vibe City is when Prince D sings the Pop Trolls through the real history of the strings—upending what they've long been taught. With the vocal stylings of Anderson .Paak, Prince D shares what once was . . . and what could be.

"Just like Poppy, we all had to question our own preconceived notions about other's perceptions," says co-producer Kelly Cooney Cilella. "One of the biggest challenges was how do you represent this message of embracing differences without watering it down? We debated whether the cultural appropriation message should be in, asking if it was too much for a family audience to take in. But we felt it was important to lean into it and explore it in a deeper way. The movie does this in such a beautiful way with Anderson .Paak's song."



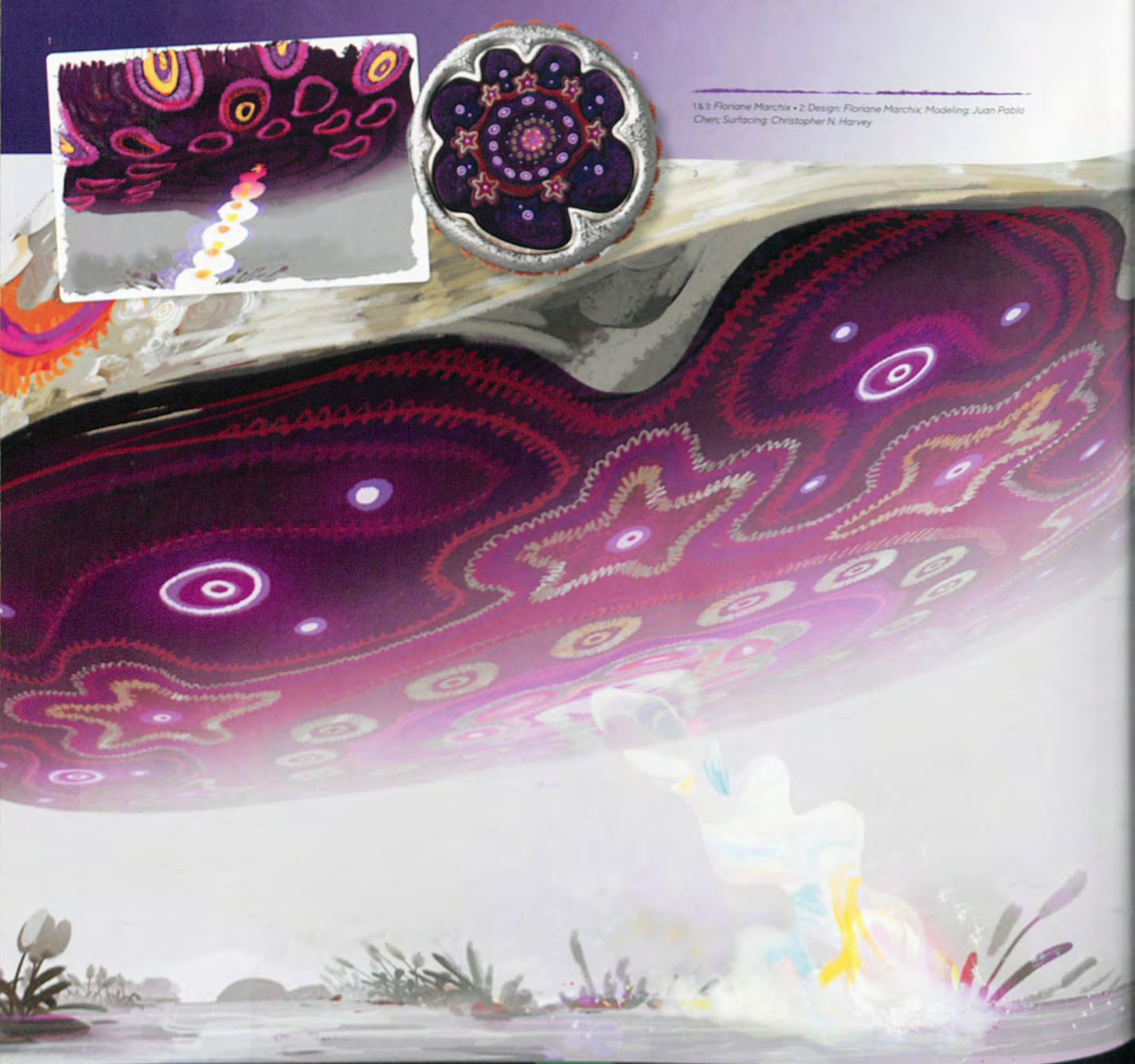
1: Jesse Aclin • 2: Timothy Lamb • 3: Style Guide

1 & 5: Alexandre Puvilland • 2: Timothy Lamb • 3: Philip Vose • 4: Kendal Cronkhite Shaindlin

Come Aboard Vibe City

Vibe City is the home of the Funk Trolls, and the entire village is located inside of a gigantic flying saucer that floats high above Trolls Kingdom. The outside of the spaceship, which has been constructed entirely out of silver records, sparkles and shines when the light hits it. The Vibe City craft uses floating bubbles to beam up the Pop Trolls once they're spotted.

1: *Floriane Marchix* • 2, 3 & 4: *Priscilla Wong* • 5: *Vy Trinh* • OPPOSITE: *Frederic William Stewart*



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1 & 3: *Floriane Marchix* • 2: *Design: Floriane Marchix; Modeling: Juan Pablo Chen; Surfacing: Christopher N. Harvey*

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1, 2 & 3: *Floriane Marchix* • 4 & 5: *Avner Geller*

1 & 3: Alexandre Puvilland • 2: Timothy Lamb • 4: Avner Geller

A Family Reunion: Design of Vibe City

When it came to the visual elements for the Funk Trolls and the design for Vibe City, it was crucial that the team not present a one-dimensional representation of what this musicality is. "Funk itself is derived from different musical forms," Dr. Darnell Hunt says, "in the same way that it gave birth to different forms, including hip-hop."

"The visuals are reminiscent of Parliament Funkadelic, the iconic funk band of the 1970s," continues Hunt, the dean of social sciences at UCLA. "A lot of their images were around futuristic elements and technologies like UFOs, which work against stereotypes that depict people of African descent as less intelligent and less civilized. Associating with high technology, like being beamed up into a ship, works against that."

Referencing countless record albums from the 1970s, the team was inspired by the vibrancy, color, and visual language of the era's LPs. Because Cooper's family is royalty, the filmmakers wove in a great deal of gold, silver, and purple into the imagery.

"Funk music is as much of my childhood as *Sesame Street*," says producer Gina Shay. "It was in *Sesame Street*. The images of Parliament Funkadelic have always been there. This imaginative land of music, like in a spaceship—with all those crazy costumes and funky vibe—is so '70s. With George Clinton at the helm of that musical movement, it feels appropriate for *Trolls* to explore a funk world."

It turned out this space was one of the hardest to tackle because there were many ways to go, but all agreed to eschew clichés and reductive stereotypes. "Funk has influenced so many other genres," co-producer Kelly Cooney Cilella says. "It was a challenge in finding that exact design language and aesthetic. Floriane Marchix in our art department did twenty different versions of what Vibe City could look like."

The filmmakers wanted to introduce a metallic look into the spaceship world of Vibe City. "We had these colorful, furry characters like Cooper, and we began by dressing them in metallic helmets and costumes," says production designer Kendal Cronkhite Shaindlin.

"Eventually, I said, 'No, these characters should not be wearing metallic costumes, but be *made* of metal,'" Cronkhite continues. "It should be part of their DNA. That's when we started using tinsel-like objects within their fur, sequins on their buildings, etc. If the Pop Trolls are felt and live in a felted forest, then the Funk Trolls should be metallic and live in a metallic world."

The design was also in service of the narrative of the Pop Trolls' understanding of just what their tribe had done. "The environment for Vibe City came into scouting—we did early preproduction and planning on all sets before going into previz—after the sequence was boarded," says head of layout Todd Jansen. "The set was amazing and had the potential to add to our storytelling. When showing the directors the scouting, we pitched new shots and ideas to better use the set to show the scope of the moment . . . and the importance of what Poppy is learning at that point."

THIS PAGE: Jesse Actin • OPPOSITE PAGE: Frederic William Stewart

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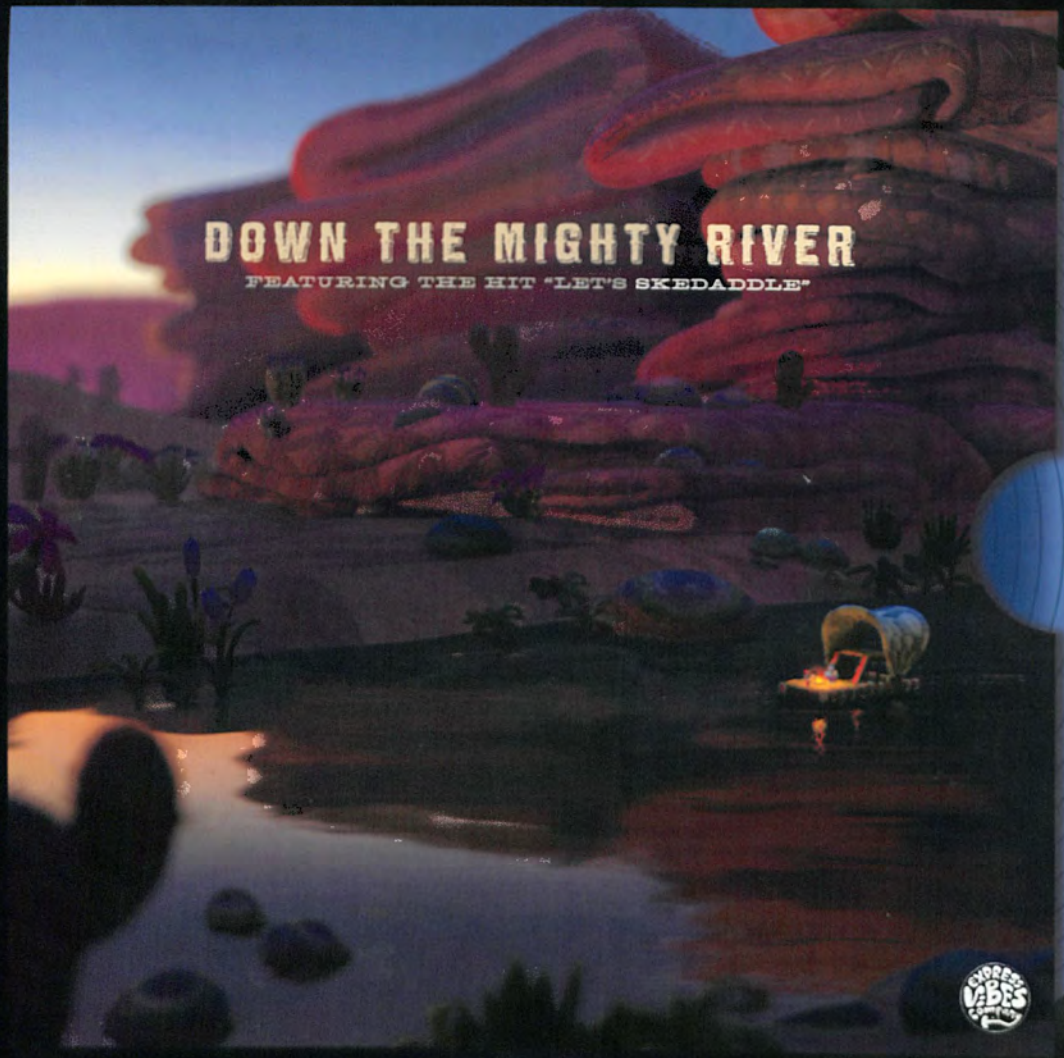
1 & 2: *Floriane Marchix* • 3: *Ruben Perez*


DOWN THE MIGHTY RIVER
FEATURING THE HIT "LET'S SKEDADDLE"

Meet the Bounty Hunter Trolls

From Reggaetón and K-Pop to Smooth Jazz and Yodelers, the musical genres of the Trolls are as diverse as the hues of colored tufts of their hair. Queen Barb promises any roving tribe that captures Poppy will be able to keep their music on a remote island, since they don't have a world of their own.

"We didn't want to leave anyone out in a movie about musical genres," producer Gina Shay says. "Unfortunately, not everyone got their own world, but then we do get a taste of the K-Pop vs. Reggaetón in an epic dance-off. We have very theatrical lighting that suggests what their worlds would look like . . . if they get their island they're vying for."

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PREVIOUS SPREAD, LEFT: *Alexandre Puvilland* • PREVIOUS SPREAD, RIGHT: *Avner Geller* • OPPOSITE: *Alexandre Puvilland* • 1 & 5: *Avner Geller* • 2, 3 & 4: *Guillermo "Willie" Real*

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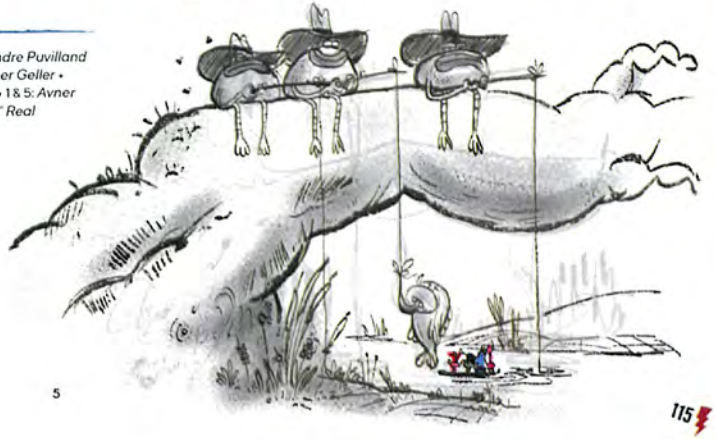

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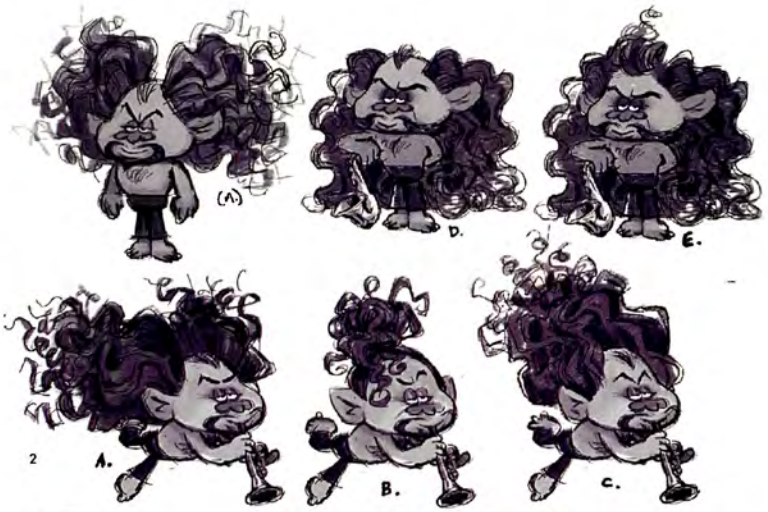
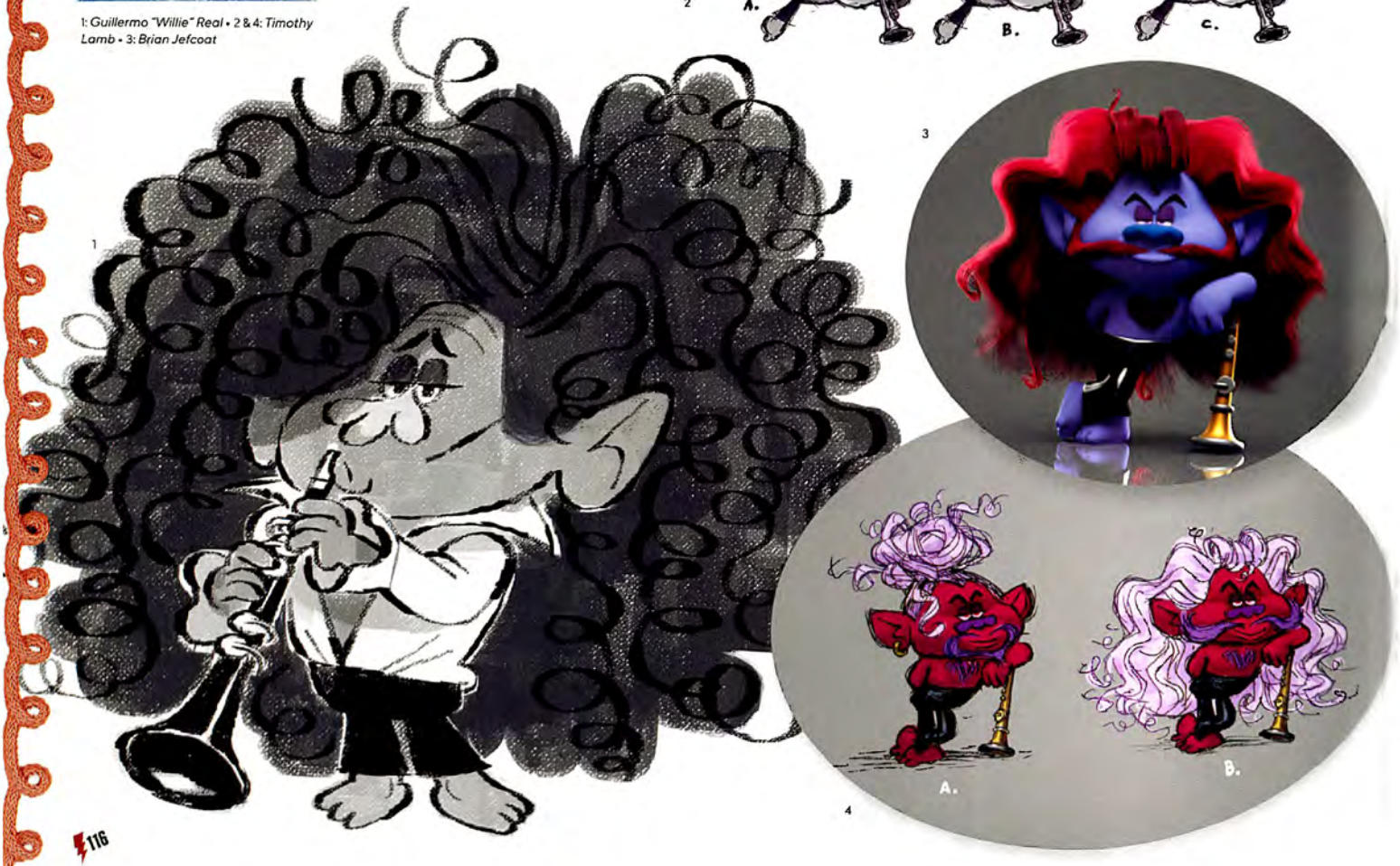
Chaz

Chaz (played by Jamie Dornan) is a seductive, saxophone-playing Troll with a silky-smooth voice. And when you're the swankiest Troll in the land, you need the smoothest tunes—which is exactly why Chaz pledges allegiance to Smooth Jazz above all others (it never gets the respect it truly deserves).

However, it looks like that is finally going to change when Queen Barb rolls into town with her gang of rockers. She gives Chaz an offer he can't refuse: track down Queen Poppy and her string, and she'll give Smooth Jazz a tiny home of its very own.



1: *Guillermo "Willie" Real* • 2 & 4: *Timothy Lamb* • 3: *Brian Jefcoat*



Dickory/Yodelers

Dickory (played by Flula Borg) is one of the Yodelers, a pair of Austrian crooners who also happen to be two of the most-feared bounty hunters in the entire Trolls Kingdom. So deep is his love for yodeling, in fact, that when Queen Barb gives him an ultimatum—"find me Queen Poppy or lose your music forever"—he reassures her that he's willing to do whatever it takes to keep his music safe after her rock apocalypse.

"It was Dave's idea to have yodeling brothers, and he brought Flula on," director Walt Dohrn says. "We were such big fans of Flula that we told him, 'Do whatever you want!' He was improvising nonstop. That character's insanity inspired the animators, and they really stepped it up."

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1 & 3: *Timothy Lamb* • 2 & 4: *Jesse Aclin* • 5 & 6: *Kaleb Rice*

The K-Pop Gang

Portrayed by massive supergroup Red Velvet, the K-Pop Gang's lineup includes multihued Trolls in stunning green and purple, as well as reddish-pink, yellow, and blue. Unable to imagine an existence without their chosen art form of upbeat lyrics and infectious beats, the K-Pop Gang accepts the Reggaetón Troll Tresillo's dance-off challenge for the right to bring Branch and Poppy to Queen Barb. Voiced by Red Velvet's Joy, Yeri, Irene, Seulgi, and Wendy, the K-Pop Gang knows it's "Russian Roulette," and Branch is the wild card.

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Reggaetón Trolls

Representing the Reggaetón Trolls is Tresillo, the wildly hued leader of his people . . . who faces off against the K-Pop Gang with his signature "Mi Gente." Discussing the star who voices him, producer Gina Shay says, "J Balvin brings energy and authenticity to Tresillo and represents his genre in a way that no other artist can. He is as vibrant as Tresillo as he is in his stage performances. He changes his hair every week to crazy colors and is super down to earth. J brings all that cool authenticity to what you'd think a Reggaetón Troll would be."

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1: Character Design: Timothy Lamb; Modeling: Garrett Pond; Surfacing: Tsun-Hui Andrea Pun • 2 & 4: Avner Geller • 3: Character Design: Avner Geller; Modeling: Garrett Pond; Surfacing: Violette Sacré-Shaik

Dance-Off with Branch and the Bounty Hunters

After Branch heads off in a huff, he is surrounded by a pack of bounty hunters, bribed by Barb to capture Poppy and the Pop Trolls. In exchange for their speedy delivery, the bounty hunters who fulfill the demand will be deeded a small island where they can keep their music intact.

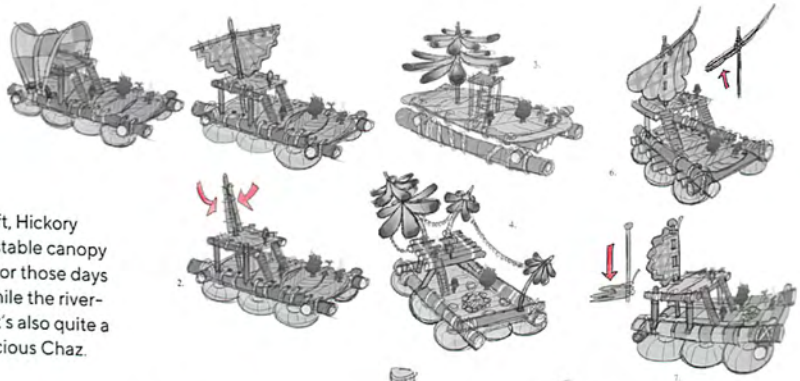
Surrounded by the K-Pop Gang and the Reggaetón Trolls—and literally being pulled in both directions—Branch must think fast if he's going to unite the bounty hunters against the one doing the best bribing: Queen Barb.

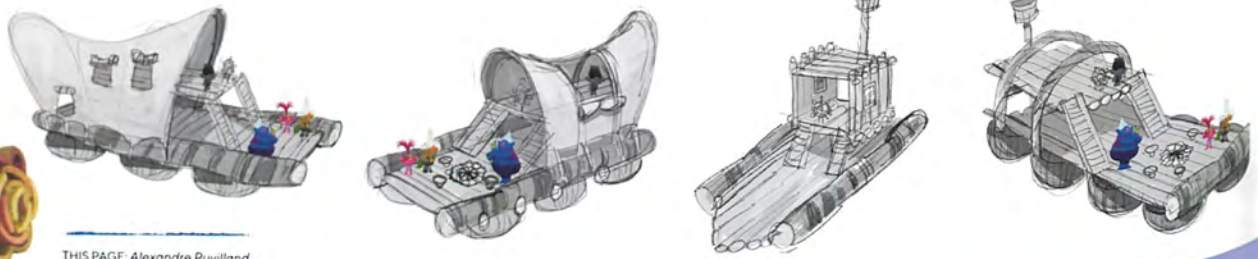
THIS PAGE: *Nacho Molina*

"The unique visual effects we created provided connective tissue that bridged the gap between fuzzy characters and fabric environments."
~STEPHEN WOOD, HEAD OF EFFECTS

Hickory's Riverfloater

When he hand-built this incredibly elaborate wooden raft, Hickory thought of everything. It's got two levels and an adjustable canopy top. It even has a built-in cappuccino machine onboard . . . for those days when you just need to scale it up in the lonesome gulch. While the river-floater is the perfect vehicle for rolling down the lazy river, it's also quite a good escape pod when trying to run from the deliciously vicious Chaz.





THIS PAGE: *Alexandre Puvilland*

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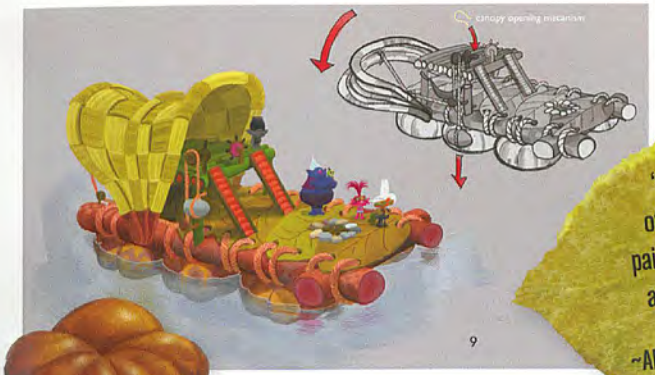

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1, 2, 6, 7 & 11: *Avner Geller* • *3, 5, 8,* 9, 10: *Alexandre Puvilland* • 4: *Timothy Lamb*

"Surfacing created the final look of characters and environments by painting textures, grooming hairstyles, and scattering lots and lots of fuzz."

~ANDY HARBECK, HEAD OF CHARACTER LOOK

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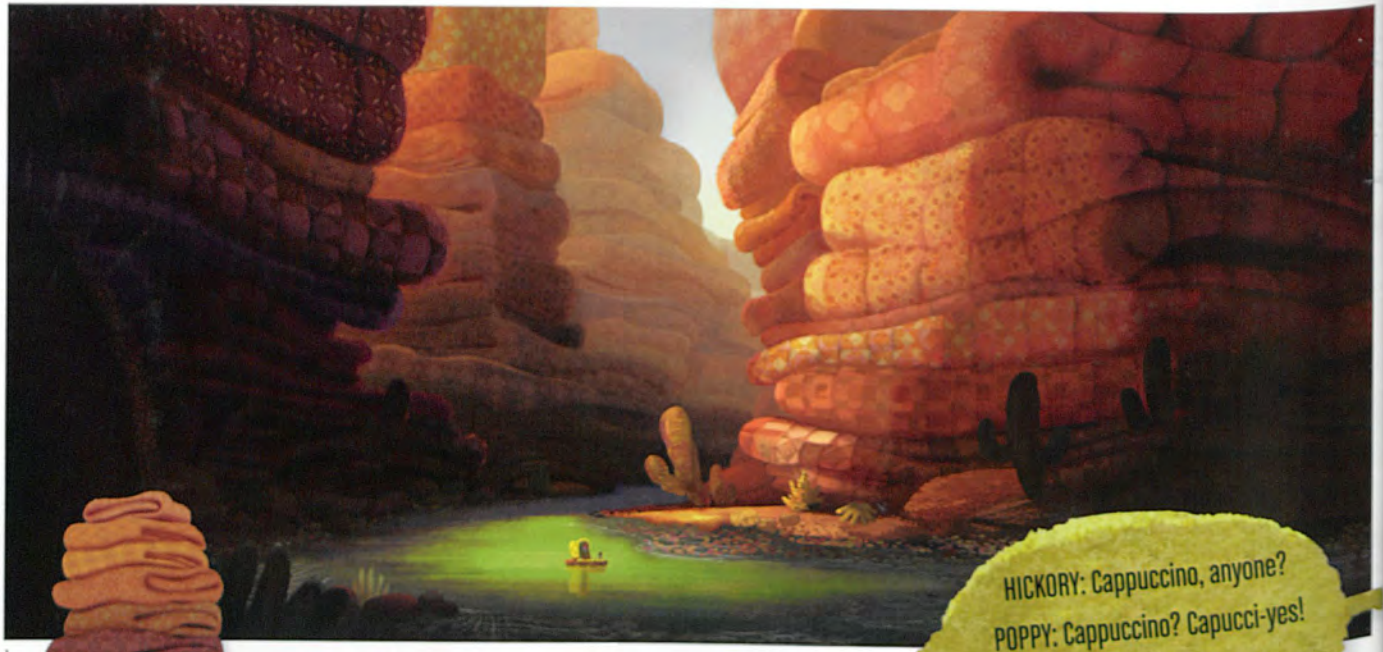
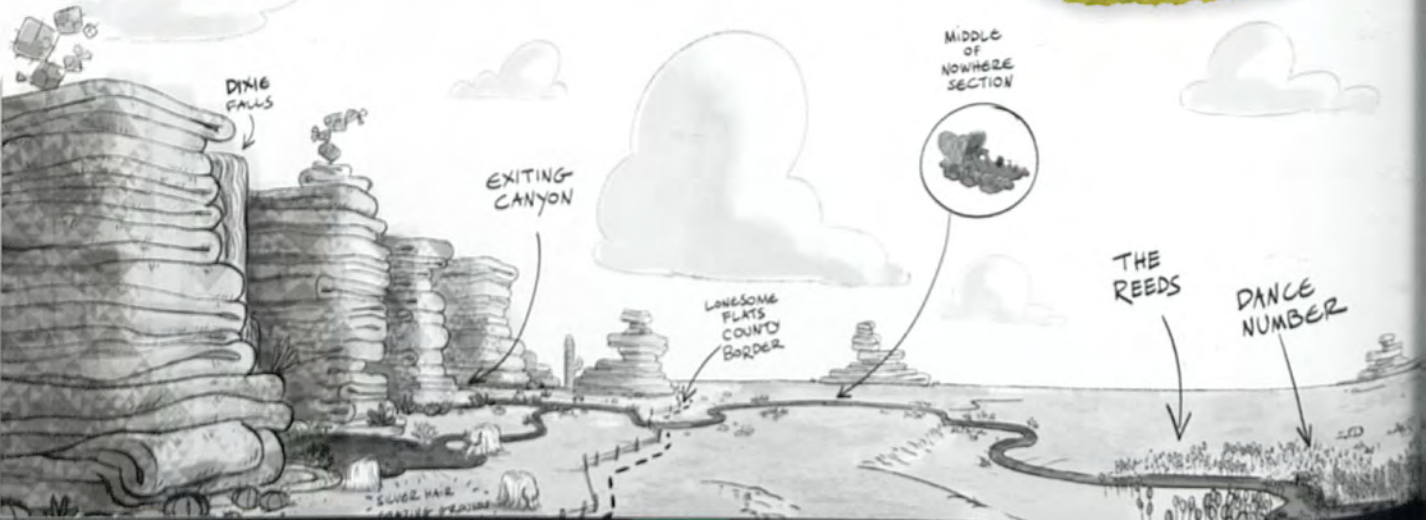
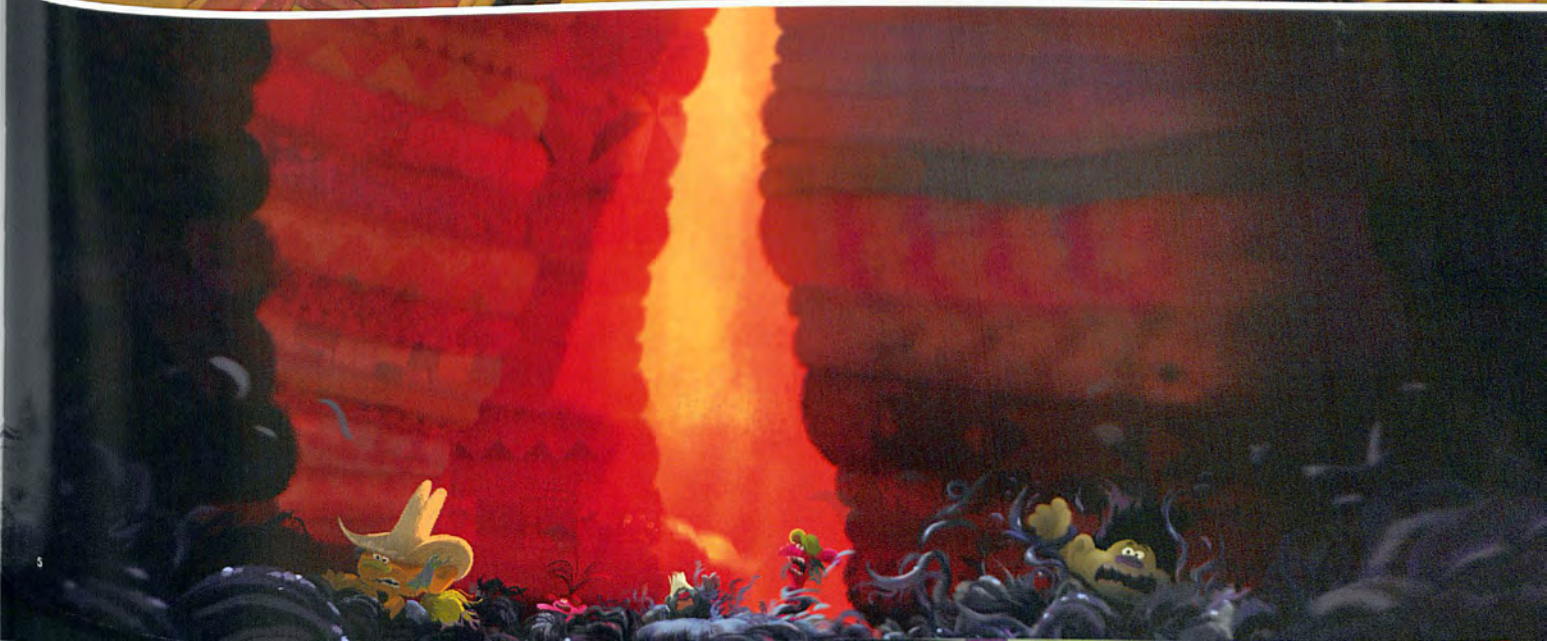


HICKORY: Cappuccino, anyone?
POPPY: Cappuccino? Capucci-yes!
BRANCH: I do want one.
But I'm not happy about it.

1, 2 & 3: *Avner Geller* • 4: *Paul Schoeni* • 5: *Avner Geller*





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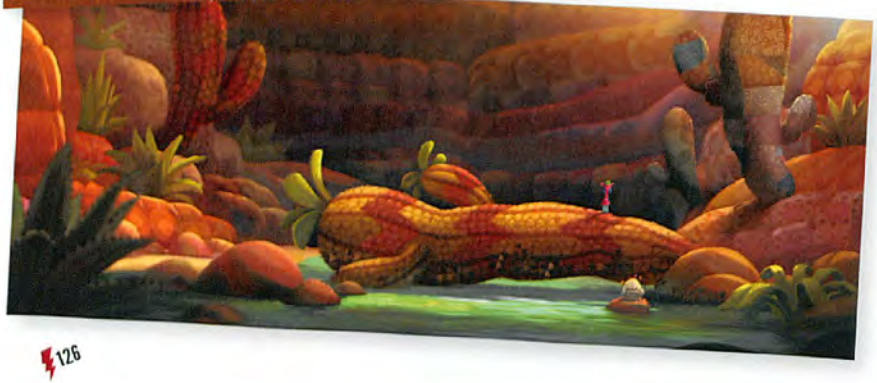

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PREVIOUS SPREAD, 1, 3, 4, 5, 6 & 7:
Avner Geller • 2: *Alexandre Puvilland*

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"From a distance, you think this fabric wonderland is just canyons and mesas. But get closer, and it is revealed that the canyons are made of quilts, the stream is organza, and the sand is felt. It turns the familiar magical."

~MICHAEL TRULL, HEAD OF ENVIRONMENTS

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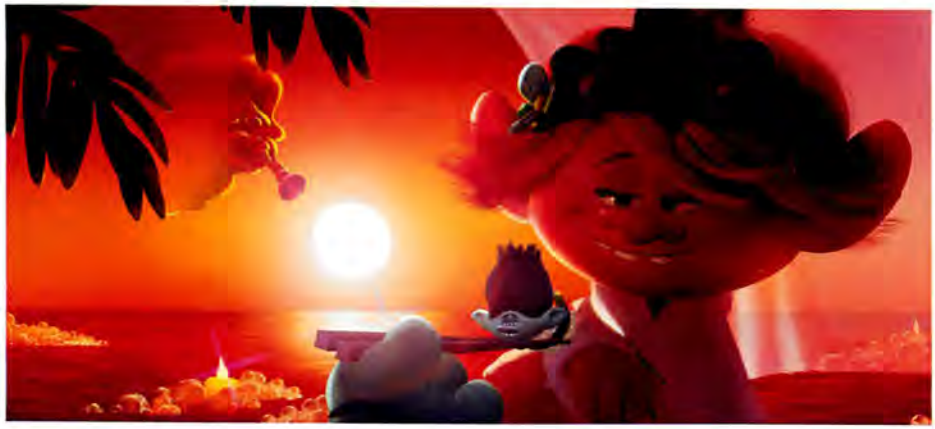
1: *Amélie Fléchais* • 2: *Timothy Lamb* • 3: *Avner Geller*

PARALYZED by SMOOTHNESS
THE ESSENTIAL SMOOTH JAZZ ATTACK
EXPRESS VIBES COMPANY

"Smooth Jazz Will Never Die!"



Proving that the parameters of this universe are limitless—and literally anything can happen in a *Trolls* joint—the filmmakers' triumph is the "Smooth Jazz" scene, in which the suave Chaz appears out of nowhere and entices Branch, Poppy, and Hickory into the sweet stylings of his chosen art form. Lulled into dreamy complicity, they will certainly fall into Barb's hands . . . unless they can escape from their nightmare.

As they constructed the narrative, the team reflected that there weren't villains in the movie but thought there *could* be one truly evil genre of music. "We asked, 'Now, what's the evilest?'" director Walt Dohrn says. "That nonthreatening music you hear when you're at the dentist getting a root canal or when you get your taxes done."

Meant to be a psychedelic trip on a moonlit beach in space, the scene weaves together a combination of live-action footage and stock photos—all composited in with the characters. "It was a collage of so many different things that it was hard to know how it would all come together," co-producer Kelly Cooney Cilella says. "Other than looking at [visual development artist] Peter Zaslav's paintings as the target, you didn't see it coalesce until the whole piece was lit."

As the animation team is rarely afforded the luxury of knowing the voice actor before designing the character, so much of Chaz's design came from finding the humor of his sequence. "The idea of Chaz is a cross between a romance-novel illustration and a candlelit bubble bath," says art director and character designer Timothy Lamb. "We just wanted him to be seductive, but in an absurd kind of way. His heart-shaped chest hair, his tight pleather pants, and his facial hair helped him fit into the absurdity of the scene."

And who better to bring life to the harbinger of this genre world than blockbuster star Jamie Dornan? "Jamie's smooth and sultry voice is perfect casting for the demonic smooth jazz Chaz," producer Gina Shay says.

The team wanted the lawless bounty hunter to be this guy who seduces you with his sax. "That's what he thinks of himself," Dohrn says. "Little did we know that Jamie was such a nice guy, so ready to be funny and ready to make a movie his kids could see."

Dornan's decision to join the production was a deeply personal one. "The only people more excited than me that I'm in *Trolls World Tour* are my daughters," Dornan says. "It will be so fun for them!"

The performer found his collaborators all-in with his improv. "I loved the process and was actually really terrified," Dornan says. "My character is a smooth jazz guy, and I drew a lot of inspiration from adverts I used to hear on local radio stations in Northern Ireland . . . where everybody used these strange Americanized, silky voices that I found quite funny."

While Chaz plays the saxophone, he was *this close* to having the flügelhorn as his weapon of choice. Composer Theodore Shapiro discusses that he talked windy sense into his directors. "When they came to me, they had a song cut into that scene, and that was quite funny," Shapiro says. "But I felt like there was a type of smooth jazz that Chaz would be playing that wasn't exactly that song. I tried to tap into what I think of the purist kind of smooth jazz—a little bit of a Kenny G homage, and fortunately, everyone was happy with that direction."

Chaz wasn't the only heartthrob, as co-director David P. Smith was recruited to play the scene's leggy server. "Dave's the exhibitionist, and he was very available," Dohrn says. "This was one of those cases where execs were so careful about the elegant world everyone has created. Dave and I had to beg: 'Because it's a fantasy, and because it works outside the world, can we *please* have it look like public access? Can we do it badly?'"

While the sequence existed in the outline and the script, the team wasn't sure of the precise direction they wanted to go until J.C. Wegman pitched a creative exploration. "J.C.'s a freelance board artist who has such an incredible imagination—one that is not

traditional in any way, shape, or form," Smith says. "His first pass is what's in the movie."

Deceptively simple sounding, the scene required all hands on deck to make it seamless. "That was already crazy as boarded!" head of layout Todd Jansen says. "Before we got started, there were conversations among department heads to make sure we all were on the same page. One important part of this sequence was very quick live-action footage. This was important because it meant we were able to incorporate the footage very early on in the layout process—to make sure it worked, and the idea was clear for the rest of the pipeline."

Emboldened by the faith entrusted in these mad-scientist ideas, the team also requested to make stock shots equally as odd. "The footage of the random tiger that we included was wonky and not the same resolution as the rest of the film," says Smith. "They wanted to make it match and we said, 'Please, don't do it!'"

Dohrn says, sighing, "I don't know how many meetings we had about making that tiger . . ."

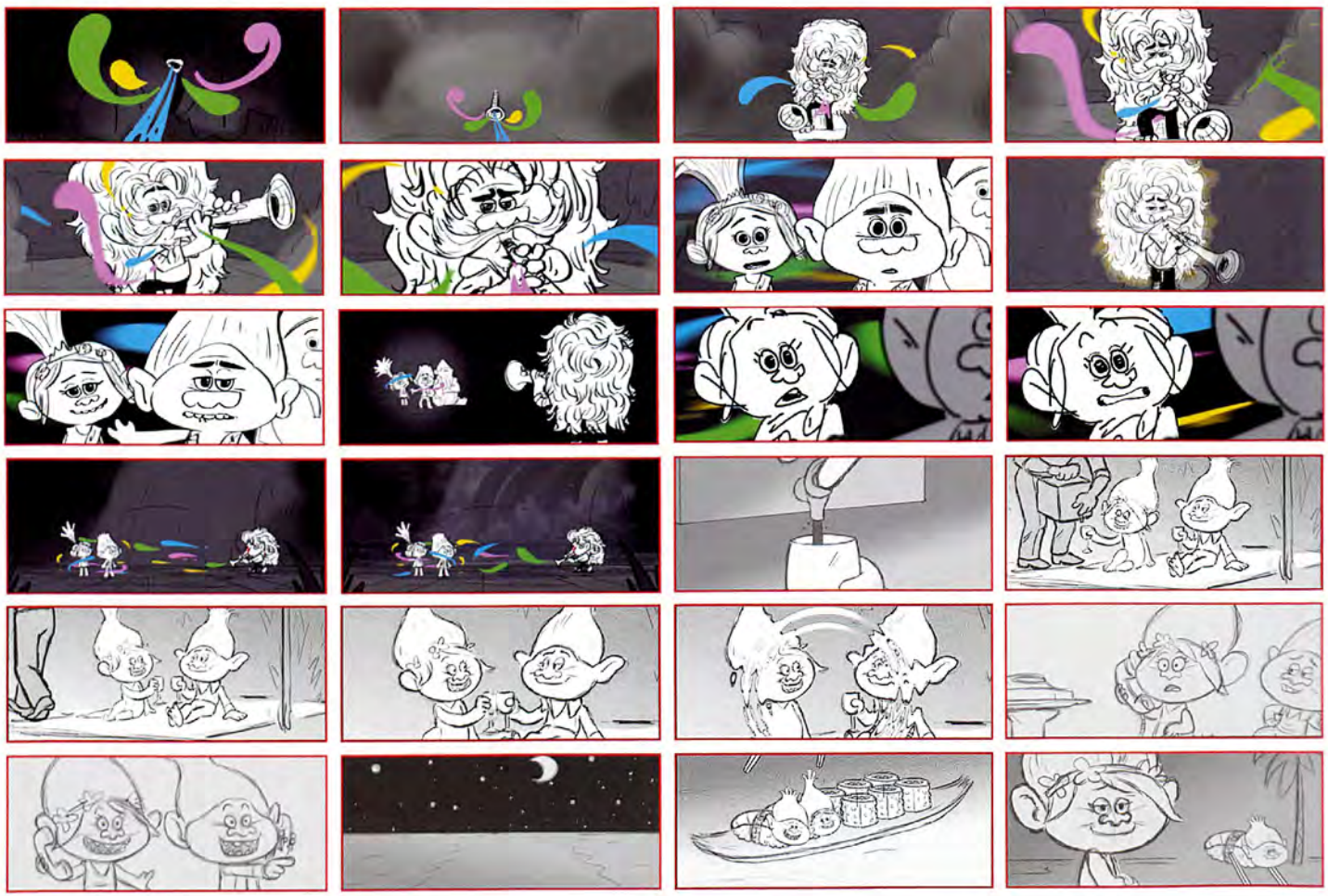
PREVIOUS SPREAD & OPPOSITE: *Richard Daskas* • BELOW: *Peter Zaslav*

Storyboards

The principal filmmakers cut their teeth on the *Shrek* series, where storyboard artists viewed the script as subject to interpretation. They passed on that freedom here, allowing open space to plus ideas. While the "Smooth Jazz" storyboard developed, they insisted on seeing this journey through Poppy's eyes. "It's her coming-of-age story," director Walt Dohrn says, "as well as the core audience's growing up with her."

Most iteration happens in storyboarding, and further down the pipeline, elements become harder to alter. Since board artist J.C. Wegman's vision informs the final cut of "Smooth Jazz"—and the directors were thrilled by its innovation—this scene kept getting perfected.

Former *Trolls* board artist Tim Heitz served as head of story on *Trolls World Tour*. "The storyboard artists would pitch an insane idea to Tim, and he'd say, 'Yes, let's bring this idea to the directors!'" says co-producer Kelly Cooney Cilella. "He challenged each of them to try unexpected avenues."



THIS SPREAD: *Tim Heitz (Head of Story); Daniel Tal (Storyboard Artist); J. C. Wegman (Additional Storyboard Artist)*

Rough Layout

As rough layout offers story extension, the team experimented with the arrangement of sequences from Chaz's descent to the arc of the narwhal's leap. "We'd get early previz versions of the set," says head of layout Todd Jansen, "then place cameras with temp characters, lights, and movement and check scale early on."

THIS PAGE: *Artist: Jotham Herzon*

Final Layout

When Jansen's team headed into final layout of individual shots, they focused on the story's demands. "For example, in an intimate moment between Branch and Poppy, it made sense to simplify staging our camera angles," he says. "It's all about having a dynamic range of highs and lows that serve the narrative."

THIS PAGE: *Set Dresser: Valerie Lettera-Spletzer*

Modeling and Surfacing

From Hickory's ten-gallon hat to Chaz's heart-shaped chest tuft, it feels as though you can reach out and touch these scene elements. With intricately detailed models and felted surfacing, it was up to modeling supervisor Charles Ellison and head of character look Andy Harbeck to manage these key divisions.

Discussing his process in creating the visual style for this sequence, Ellison says, "'Smooth Jazz' was always collaborative and iterative. Our goal was to capture the essence of Tim's [art director and character designer Lamb] wonderful character designs and make sure that we reached the best possible translation of the designs—as they made their way into 3D space."

The fiber-inspired world was set during *Trolls*, and the second chapter's production increased the amount of procedural modeling in surfacing. "In addition to grooming hair and fur, we built artist-friendly tools—allowing texture artists to generate individual curves for embroidery, knitting, frays, and stitching," says visual effects supervisor Matt Baer. "Each stitch consists of thousands and thousands of curves—allowing fibers to catch realistic light."

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1, 2, 3 & 4: Modeler: Brian Jefcoat, Surfacer: Carson James McKay • 5, 6, 7 & 8: Chaz—Modeler: Brian Jefcoat, Surfacer: Carson James McKay; Branch—Modeler: Charles Ellison, Surfacer: Tsun-Hui Andrea Pun & Megan Lea Walker; Poppy—Modeler: Abraham Meneu Oset, Surfacer: Andy Harbeck & Megan Lea Walker; Biggie—Modeler: Abraham Meneu Oset, Surfacer: Tsun-Hui Andrea Pun; Dinkles—Modeler: Charles Ellison, Surfacer: Tsun-Hui Andrea Pun; Hickory—Modeler: Brian Jefcoat, Surfacer: Tsun-Hui Andrea Pun; Raft—Modeler: Joshua "Koji" Tsukamoto, Surfacer: Leticia Kao

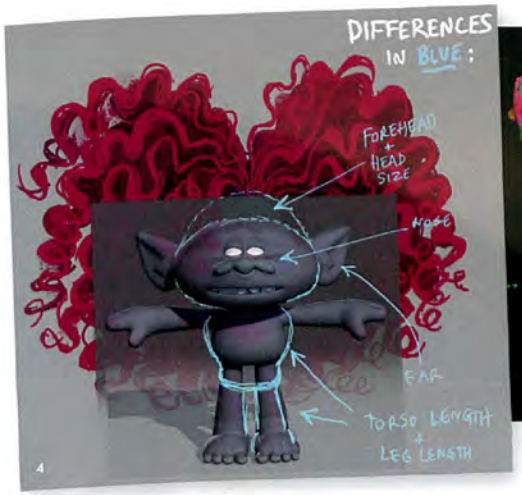
Rigging

Martin Costello, character rigging supervisor, was responsible for the team that had to create skeletal structure and attach geometry to give believable motion to 84 characters and 94 variants in 398 weeks. This monumental task was compounded by the fact that not only were there several new Trolls species, each variant in each world—from those with four legs to those with four legs and two arms to Trolls with two arms and fins instead of feet—required a unique performance. And no one likes to perform more than Chaz.

Art director Timothy Lamb had a very specific look for our villain, so there were many iterations and draw-overs to match the artwork in this rig. As Chaz was based on a generic background Pop Trolls man, body- and face-character riggers had to match Lamb's artwork by moving animation controls (e.g., widening his nose, elongating his head shape and torso, and squaring his jaw). The smooth jazzer's luscious locks and romantic mat of chest hair were provided by Surfacing.

These settings were "baked" back into the rig and passed on to animation to test. Head of character animation Carlos Fernandez Puertolas would then review and provide draw-overs before Chaz was returned to rigging for refining. The biggest challenge for Costello throughout production? He says, laughing, "Lots of work had to be done on Chaz's mouth and tongue for those reed-licking moments, and his hair is a character itself."

1 & 2: *Head of Character TD: Martin Costello; Body Rig: Matthew R. Tucker (Artist); Face Rig: Mariette Marinus (Artist); Cloth/Hair Rig: Matthew R. Tucker (Artist); Hair Rig: Matthew R. Tucker (Artist)* • 3: *Mariette Marinus* • 4. *Timothy Lamb* • 5: *Rigging: Martin Costello, Matthew R. Tucker, Mariette Marinus, Tom Molet, WonYoung Byun, Dick Walsh, Kevin Rodgers, Koji Morihiro & Peter Farson*

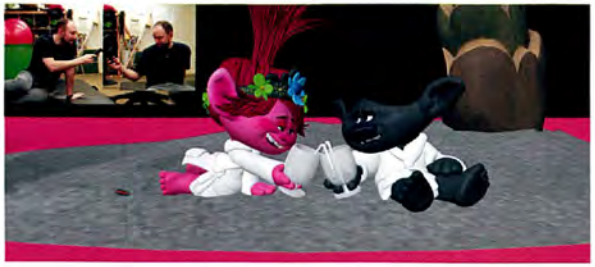


Animation

Not only did he create a "puppet school" for his animators, head of character animation Carlos Fernandez Puertolas assisted every department with their performances, posing and expression, as well as idea generation. By the time the directors saw any sequence, especially the "Smooth Jazz" scene, they were ready to finalize it, as it had gone through the "Carlos filter."

Puertolas notes that dailies were filled with laughs and collaboration. "The whole team felt Dave and Walt's trust, and that made us want to hit what they were looking for," he says. "They encouraged us to bring new ideas to the table—no matter how crazy they sounded—and always accepted and valued our input about the story and characters."

While the departments were once compartmentalized, Puertolas recalls that a simple decision changed everything. "Timothy Lamb designed the characters, Charles Ellison modelled them, Martin Costello rigged them, and eventually the animators got to play with them," he explains. "But all our departments had the same goal: bringing Tim's designs to life. So, during preproduction, we created a character-hub room that allowed side-by-side work. We were able to turn around, tap a shoulder, and fix something instantly. This not only accelerated the process, it helped us to get to know each other better. It was so amazing to learn from such talented artists."



THIS PAGE: *Animator: Benjamin Willis*

Green Screen

Because of the global goodwill for *Trolls*, director Walt Dohrn reflects that during *Trolls World Tour*'s production, his team felt the follow-up was allowed to be made under the studio's radar. He notes that he and co-director David P. Smith, partners-in-crime since their days at CalArts, share a love of edgy comedy that's woven into poignant storytelling. So, what's more unorthodox than placing a human within animation?

"There was guidance, but not looking over our shoulder, second-guessing us, or being scared," Dohrn says. "DreamWorks trusted us. Because of that, it's wilder than you'd expect. With the 'Smooth Jazz' sequence—especially dropping Dave into the scene—it was the lunatics taking over the asylum. We asked ourselves, 'Can we do this? Well, no one is saying not to . . .'"

Co-producer Kelly Cooney Cilella recalls the crew asking who was playing the beachside waiter: "I said, 'Well, Dave Smith!' We got spray tan, rented a sailor costume, and he shot it on a green screen. Those are Dave's sexy legs, and they make an appearance again in the credits. It's a great example of how limitless the parameters are. It's everyone's favorite scene, as, literally, anything can happen in this movie."

Smith agrees that inserting himself into this sequence was better as an isolated moment, rather than adding an entire human world into the film. "Our board artist, J.C. [Wegman], drew a waiter from the waist down," he says, "and Kendal [production designer Cronkhite Shaindlin] and the design team asked, 'Are we really making a CG man?' We said, 'No! Let's be public access about it and blue-screen *someone*'s legs in.' It just so happened that I'm cheap."

1: Photo: Matt Baer; Featured: David P. Smith • 2: Artwork: Peter Zaslav; Box construction & photograph: Demi Chen • 3: Photo: Jotham Herzon; Featured (left to right): Katherine E. Lewis, Joshua Gunther, Stephanie Keider, Wil Whaley, David P. Smith, Matt Baer, Jasmine Diosa Rodriguez, Todd Jansen, Walt Dohrn • 4: CG Supervisor: Gabriel Portnof; Lead Lighter: Ruhi Sinha

Effects

Exploration in key scenes helped sell the miniature scale of a world where a buff Mr. Dinkles emerges from the sand and a sheepish Chaz floats away—while in a parallel sequence to "Smooth Jazz," Cooper discovers a desert oasis, one created out of billions of pieces of glitter. In conjunction with the character animators' decisions—motion blur versus non-motion blur, stepped versus smooth animation—visual effects supervisor Matt Baer worked with the CG departments to discover a mix of ideas to integrate the Trolls characters into tiny locations.

Simulating a pile of glitter on steps needed to properly integrate with the character motion in the scene. "There were components of seeing a particle simulation on 2s that were appealing," Baer says. "Our effects department came up with a technique that allowed the bulk of Cooper's pile to be animated on 2s, with the flyaway glitter pieces on 1s, which helped integrate with fluidity of character animation."

As he worked closely with production designer Kendal Cronkhite Shaindlin throughout production, Baer offers that their mission was finding where creative meets technology. "Kendal and I ultimately found the right approach and workflow," he says. "One sequence had a scene completely covered in glitter while another required a 2D-esque animation style rendered with an airbrush look."

1, 2 & 3: *FX petals & fog: Carl Hooper; FX river, bubbles & candles: Landon Gray* • 4: *FX petals & fog: Carl Hooper; FX river: Landon Gray* • 5: *FX petals & fog: Carl Hooper; FX bubbles & candles: Estefania Thomas; FX river: Landon Gray; FX campfire: Zachary Glynn* • 6: *FX sand & juice: John Kosnik; FX ocean: Kent Estep*

1: *FX sand & juice: John Kosnik; FX ocean: Kent Estep* • 2 & 3: *FX sand: John Kosnik* • 4: *FX bubbles: Estefania Thomas; FX campfire: Zachary Glynn; FX fog: Carl Hooper* • 5: *FX petals & fog: Carl Hooper; FX river: Landon Gray* • 6 & 7: *FX river, bubbles & candles: Landon Gray; FX splash: Stephen Wood* • 8: *FX river, bubbles & candles: Landon Gray*

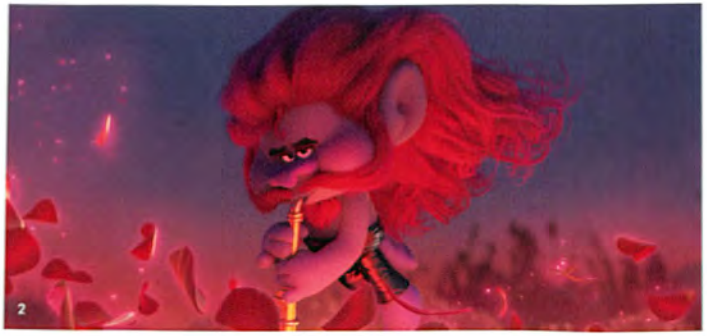
Lighting

While the Pop Trolls' world is the hardest to light, the "Smooth Jazz" sequence was no walk along the river itself. As director Walt Dohrn explains, "Because the environment is so dense and there is so much ground fuzz, it's the most complicated to get to the final stage of the movie."

Under the steady hand of M. Scott McKee, head of lighting on this production and CG supervisor of *Trolls*, the final stage of the scene highlights colors that dapple over every grain of sushi rice that coats nigiri Poppy and Branch. The scene takes place at dusk on the water, and McKee's team not only had to address countless sunset factors, but the fact that Chaz was looming over the sun.

Fortunately, lighting of the sequence benefited from live-action shoots. According to visual effects supervisor Matt Baer, "Our effects department gathered fabrics for each shoot and built small sets allowing for custom lighting and control of air-compressor blasts. We shot both high-speed and macro photography—while staying true to the behavior and scale of each material. Scott helped light these small sets to make sure they'd be in line with what we eventually rendered."

SPREAD: *CG Supervisor: Gabriel Portnof* • 1 & 3: *Lead Lighter: Ruhi Sinha* • 2: *Lighter: Marc Machuca*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SPREAD: *CG Supervisor: Gabriel Portnof* • 1, 2 & 3: *Lighter: Shane Sternstein* • 4: *Lead Lighter: Ruhi Sinha* • 5: *Lighter: Amanda Fujita*

TOGETHER IN HARMONY
EXPRESS VIBES COMFORT

REUNITING TROLLS KINGDOM

Without a doubt, the most complex sequence—narratively and execution-wise—in *Trolls World Tour* is the reunion of the kingdom's tribes in the scene known as "Just Sing." This is the culmination of our heroes' journeys, and where the Trolls from disparate genres discover that their signature sounds have been inside them all along.

"When Cooper and his twin brother's heartbeats get them to realize that the music is in their heart, spirit, and culture—not in the strings—that creates the possibility for the reunification of Trolls, one that recognizes and celebrates difference," says sociology consultant Dr. Darnell Hunt. "As opposed to one that assumes that everyone has to be the same, which has been the running tension between Poppy and Barb."

If pressed, director Walt Dohrn admits that this is his absolute favorite moment in the new chapter. "The silence beat," he says. "When out of the silence, the hearts beat, and the beatboxing starts? The stomp starts from the Country Music Trolls. Hopefully, we've earned it by this point. There can be farting glitter and all the fun and games it is, but it needs to be that. When it gets to that, I feel like we've pulled it off."

With such an extensive bench of talent from virtually every genre of music, as well as performers representing acclaimed drama and comedy, the filmmakers had a Herculean task when it came to blending the harmonies for the climactic sequence.

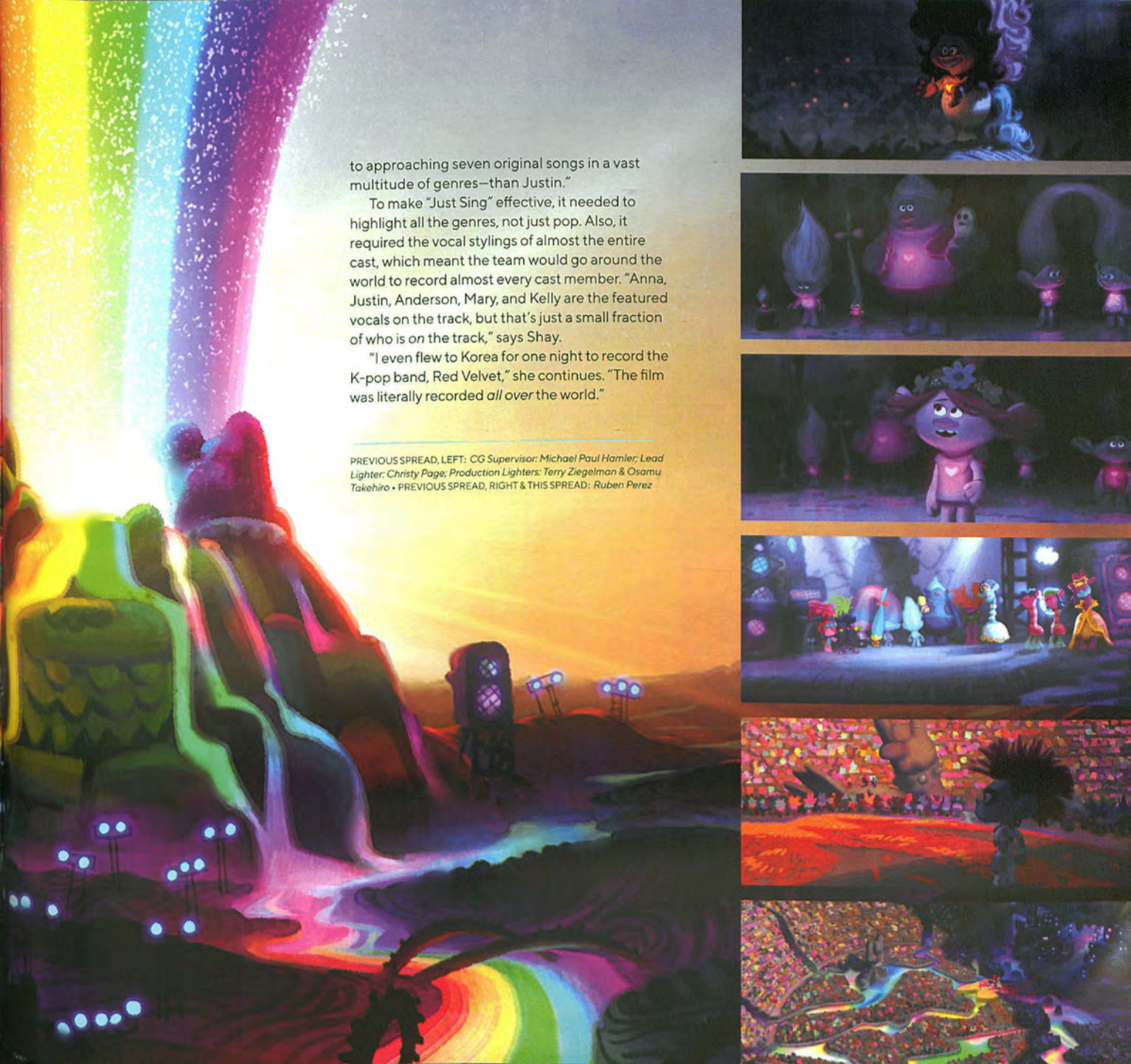
Producer Gina Shay reflects that *Trolls World Tour* made the first film look like a musical piece of cake: "This is the most complicated musical that I have ever endeavored, and there has been no more amazing a partner to bounce ideas off of—from recording and artist casting

to approaching seven original songs in a vast multitude of genres—than Justin."

To make "Just Sing" effective, it needed to highlight all the genres, not just pop. Also, it required the vocal stylings of almost the entire cast, which meant the team would go around the world to record almost every cast member. "Anna, Justin, Anderson, Mary, and Kelly are the featured vocals on the track, but that's just a small fraction of who is *on* the track," says Shay.

"I even flew to Korea for one night to record the K-pop band, Red Velvet," she continues. "The film was literally recorded *all over* the world."

PREVIOUS SPREAD, LEFT: *CG Supervisor: Michael Paul Hamler; Lead Lighter: Christy Page; Production Lighters: Terry Ziegelman & Osamu Takehiro* • PREVIOUS SPREAD, RIGHT & THIS SPREAD: *Ruben Perez*



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LAID-BACK GROOVY DANCE

Returning in the role of executive music producer is Justin Timberlake, who created the smash hit "Can't Stop the Feeling" for *Trolls*. Although he joined the first chapter at the time the covers were already in place, for *Trolls World Tour*, the filmmakers were able to expand Timberlake's involvement and brought him into every musical aspect.

Discussing the scene in which Branch and Poppy walk away from each other, and Branch longingly sings out for her, director Walt Dohrn admits it makes him puddle up. "We call the song 'Perfect for You' the 'Justin Solo,'" he says. "We feel the audience moved by it, and we have cried many, many times at that section."

Producer Gina Shay adds that when Timberlake sat down to write, his words were coming from inside the movie. She says, "I don't know how you can be closer to writing the right song for the right moment than being the person who is acting in the movie and also writing the songs."

Joining Timberlake on the *Trolls World Tour* was Academy Award® winner Ludwig Göransson, who was working on the score of *Black Panther* at the time the *Trolls World Tour* production began. Soon, Göransson was on a very short list from Universal as a possible song producer to pair with Timberlake.

"Add Ludwig to the equation—with his dedication to driving all night for the unique and unexpected—and we got ourselves a mind-blowing soundtrack," says Shay.

Swedish native Göransson was a massive fan of his fellow countryman Max Martin, but he'd never had the opportunity to get in studio with the maestro writer of countless pop hits. For the genre originals, Timberlake and Göransson collaborated with Martin and a fresh young talent, writer Sarah Aarons.

"They created two awesome songs, a laid-back groovy dance one called 'The Other Side,'" notes Shay. "The other song from the pop collab is for the center of act three. This is the same position of 'Can't Stop the Feeling,' but the song had to convey deeper emotional resonance . . . so it has a much different vibe."

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1&2: *Ruben Perez* • 3: *Timothy Lamb* • 4: *Kendal Cronkhite Shaindlin & Floriane Marchix*

COMPOSITION OF THE MUSICAL

Theodore Shapiro, who has brought sonic life to such blockbusters as *Tropic Thunder*, *The Devil Wears Prada*, and *The Secret Life of Walter Mitty*, as well as HBO's *Game Change*, served as the composer of *Trolls World Tour*.

"To make it all cohesive," producer Gina Shay says, "Teddy wove a unique score in and out of originals and cover songs—interpolating and accentuating the story points with a full orchestra."

Discussing his work, Shapiro says, "This team had such clear ideas about where they wanted to go with the story. From the beginning, this is a movie about music and musical genres. Right away, you have this incredible palette to draw from for the score. I loved the idea that you can let the juxtaposition of different genres be the story of the score."

Shapiro appreciated that transitions from pop into funk and funk into country helped in punctuating the tale. "The filmmakers have been so great about articulating their ideas about genre and where they want to go with it," he says. "It's been a ton of fun."

The composer believes that, as the narrative is so much about learning to respect our differences, it made sense to differentiate each tribe's world into its own genre. "You're trying to establish a musical language that works for the whole film, while at the same time having each genre clearly differentiated from the other," Shapiro says. "The score is both illustrating each tribe's world, as well as underlining the theme of the whole movie."

2

1 & 2: *Timothy Lamb* • 3: *Sean Charmatz* • 4: *Timothy Lamb & Floriane Marchix* • 5: *Floriane Marchix*

1

3
4
5

AFTERWORD
GINA SHAY, PRODUCER

As the producer of the show, you set the vibe for the picture. I came to DreamWorks from art- and garage-band-animation movies. Conceptually, the studio has always strived to make something unique. When I first got here, I felt at home.

I still feel at home here.

I credit that to the love, dedication, and creative pioneering of the team.

Thanks to you, we have created a signature world where you can break the rules. That gives us room to be unexpected and timeless. Staying grounded in real issues, themes, and characters' emotional arcs allows the opportunity for comedy that comes out of how they experience the story peaks and valleys—as well as joy and suffering, and relationship ups and downs.

My passion for storytelling began as a four-year-old, when my uncle brought his girlfriend over and told me she worked on *Sesame Street*. I was like, "What? In Mr. Hooper's store??" It blew my mind. I knew then I wanted to do something as fun and socially redeeming as the Muppets and make quality films for families.

When children get into their preteen years, they begin to lack confidence about their looks. It's largely due to the bombardment of what look they see in the media that is deemed as most desirable.

Everyone is flawed and has their own quirks. If they could accept themselves for the beautiful kids they are, they would spend less time worrying. It's our job to nudge and love them down that path.

There is a lot of pressure on children to obtain what society deems "high social ratings." What they need is more creative activity to develop their imaginations. They need dream time to ponder the world and question it—essential to raising critical thinkers.

In fact, the best bonkers-ly creative, critical scrapbook thinkers I know are Walt and Dave.

Walt is like my super awesome, crazy-fun—yet responsible—daytime roommate. Partnering with this brilliant visionary has been one of the greatest joys of my career. We have a deep respect for each other and care immensely about embarking on meaningful journeys that explore aspects of the human experience.

I can't say enough about my love for Dave, who is dedicated to fun and positivity. With him in our mix, work is *Three's Company*. He is Jack, I'm Janet, and Walt, well, Chrissy. Dave has delivered divine subversive comedy and wonderful heart. He's also very musical, and his contribution to *Trolls World Tour* has no end.

When we make these films, it's workshopping a play. We put it up on reels in hand-drawn storyboards; then we criticize it and tear it down. In some cases, we start fresh with the ideas. Others, it's "Yes, this is a proof of concept; let's keep going."

Just like Mr. Hooper taught us, you will improve as you grow, and it is our job as humans to make discoveries. If we took that out of the equation, we wouldn't have the tight stories we created and the quirky, memorable characters of these films.

You have to push for that moment you wouldn't expect the characters to express—but you know half of the audience was feeling . . . but couldn't quite articulate until the character says it out loud.

Or, you shamelessly fart glitter.

Plus, when a naked man lays an egg, that seems to work, too.

—GINA SHAY, PRODUCER

THIS SPREAD: *Floriane Marchix*

A WORD FROM CLOUD GUY

Boom.

Supes sweet. Strings have been strung. Blahdy blahdy.
Pretty cute, right?

Not to me.

I'm the type of cloud that leans in for live-action puppies . . .
Nimbostratus scrolling across an Oklahoma horizon . . .

And ladies named Janet who drown their sorrows . . .
With a basic pinot gris and tuna-fish sammy
at a Santa Monica dive bar.

We get it. You need closure.

You know what daddy needs?
To thank my fellow cast and crew for endless work
on this labor of Trolls *love.*

That, and happy-hour garlic bread
before the 134 backs up.

Cloud Guy Out!

1

2

3

4

1: *Character Design: Timothy Lamb; Modeling: Brian Jefcoat; Surfacing: Tsun-Hui Andrea Pun* • 2 & 3: *Timothy Lamb* • 4: *Floriane Marchix* • 5: *Priscilla Wong*

ACKNOWLEDGMENTS

John E. H. Butler would like to thank Rosemary & Jim for raising, Jerry for discovering, Moses and Eddie for educating, Megan for championing, Jason for counseling, and Sean and Jan for editing him. You're my favorite Support Trolls.

CAMERON + COMPANY would like to thank John E. H. Butler for his brilliant telling of the behind-the-scenes story of *Trolls World Tour*; Iain Morris and Barbara Genetin for their spot-on art direction and design; Jan Hughes for her editorial oversight; and Gina Shay, Walt Dohrn, David P. Smith, Kelly Cooney Cilella, Kendal Cronkhite Shaindlin, Timothy Lamb, Alex Weiss Morgan, Victoria Gould, Emily Cirillo, John Swanson, Tracy Larson, Killian Gray, Jerry Schmitz, Michael Vollman, Debbie Luner, Lisa Baldwin, Courtenay Palaski, Michael Garcia, Monique Joe, Adria Munnerlyn, Chloe Holden, and everyone at DreamWorks Animation for the honor and pleasure of publishing this book.

BELOW: *Style Guide* • RIGHT: *DreamWorks Animation Crew, Glendale*

COLOPHON

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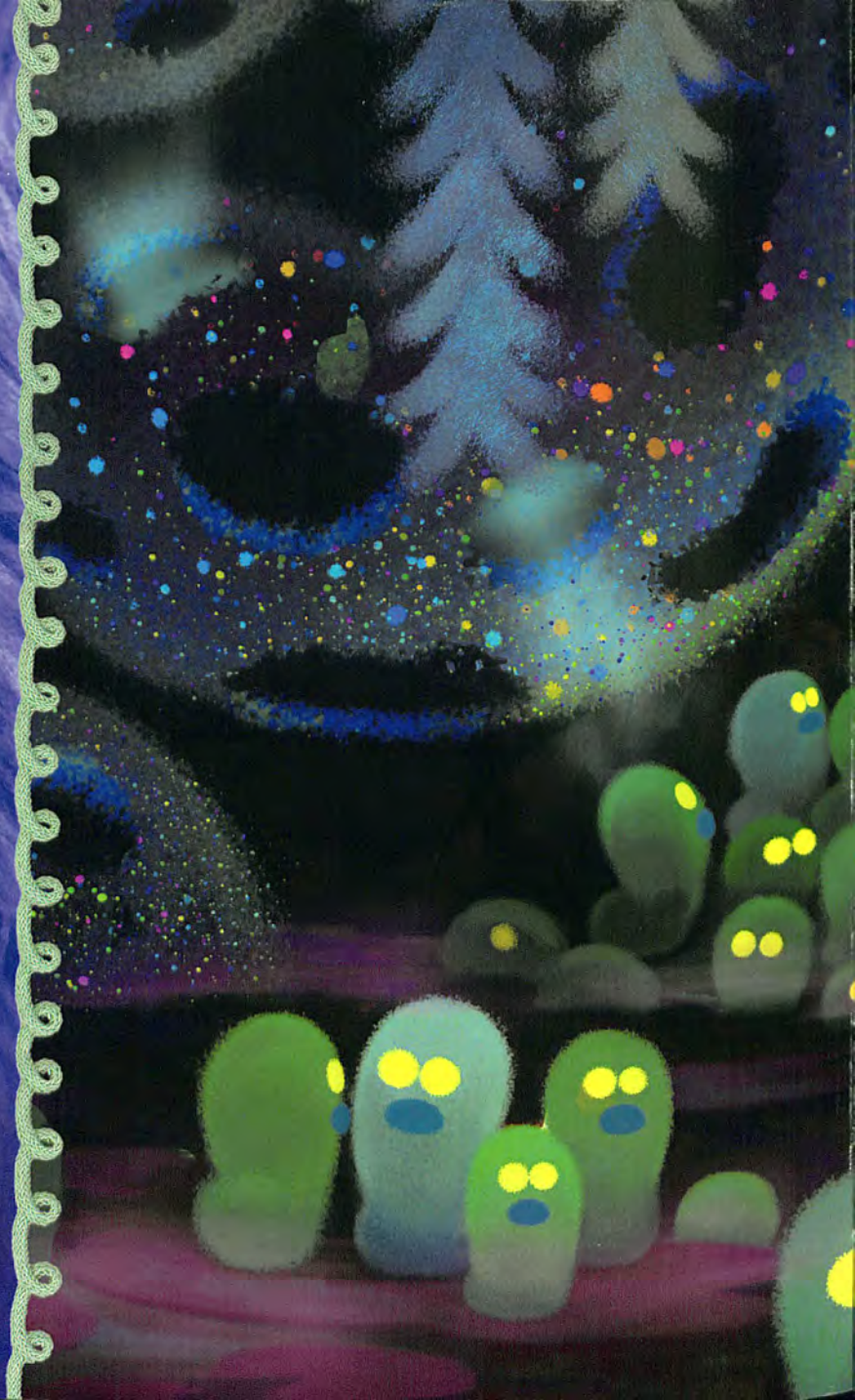
CAMERON + COMPANY
149 Kentucky Street, Suite 7
Petaluma, CA 94952
www.cameronbooks.com

Publisher **Chris Gruener**
Creative Director **Iain R. Morris**
Designer **Barbara Genetin**
Managing Editor **Jan Hughes**
Editorial Assistant **Mason Harper**

Library of Congress Cataloging-in-Publication Data available.
ISBN: 978-1-944903-99-2
Printed and bound in China
10 9 8 7 6 5 4 3 2 1

COVER, ENDPAPERS & PAGE 1: *Priscilla Wong*
PAGES 2–3: *Ruben Perez*
PAGES 4–5, 6–7 & RIGHT: *Avner Geller*
FOLLOWING PAGE: *Floriane Marchix & Timothy Lamb*



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